NOVEMBER 29, 1952

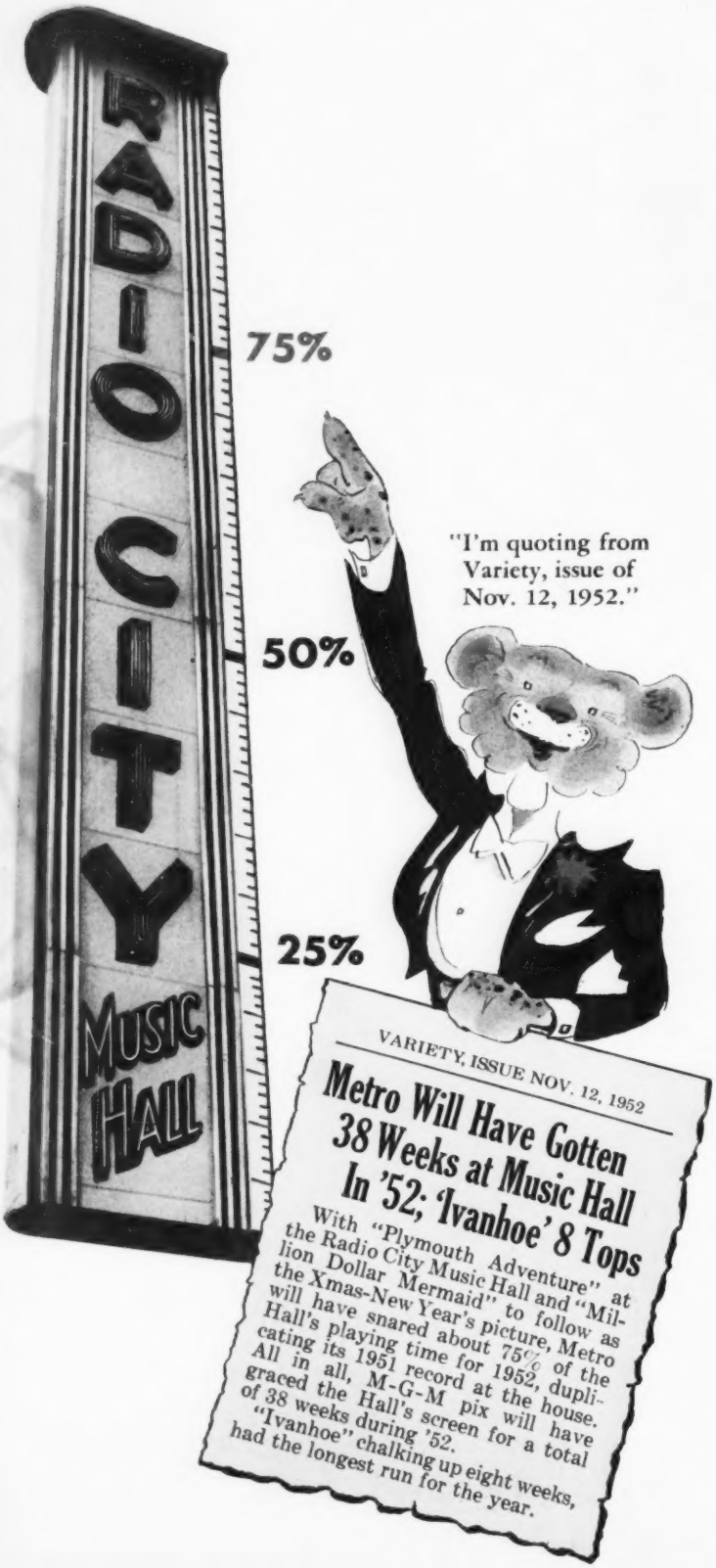
# MOTION PICTURE HERALD

## 1953 OUTLOOK:

# Color to Star In Every Other Feature Picture

***REVIEWS*** *(In Product Digest)*: HANS CHRISTIAN ANDERSEN, COME BACK LITTLE SHEBA, AGAINST ALL FLAGS, DESPERATE SEARCH, ABBOTT AND COSTELLO MEET CAPTAIN KIDD, THUNDERBIRDS, LEONARDO DA VINCI, YOUNG WIVES TALE, SCOTLAND YARD INSPECTOR.

*Entered as second-class matter January 12, 1931 at the Post Office, at New York City, U. S. A., under the act of March 3, 1879. Published weekly by Quigley Publishing Co., Inc., 1270 Sixth Avenue, Rockefeller Center, New York 20, N. Y. Subscription prices: $5.00 a year in the Americas; $10.00 a year Foreign. Single copy, 25 cents.* *All contents copyrighted 1952 by Quigley Publishing Company, Inc.*

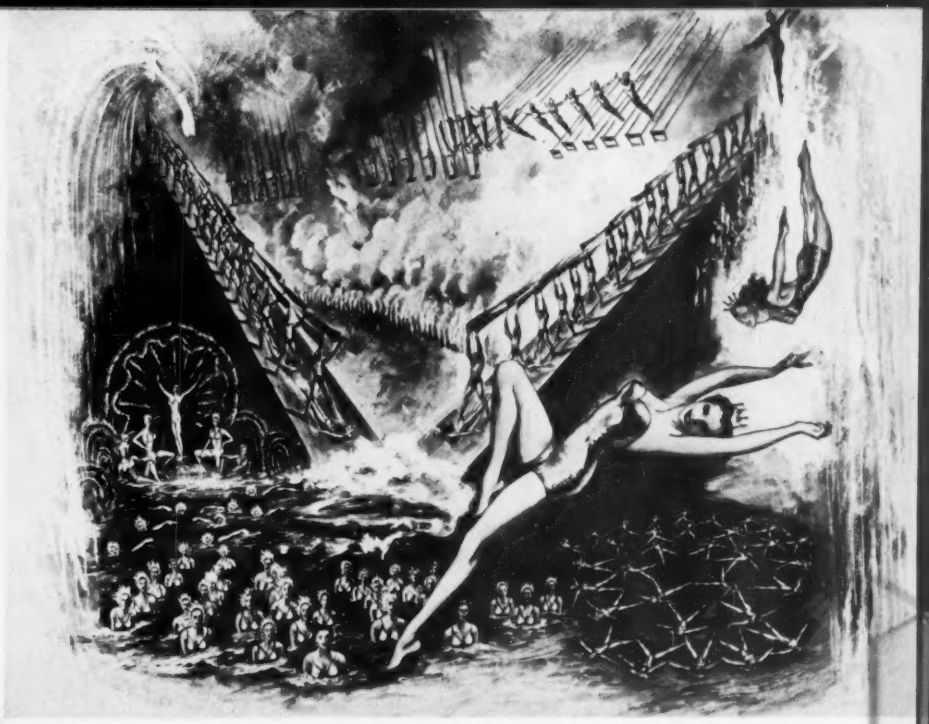



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# 75% OF THE PLAYING TIME THIS YEAR (The same as last year!) IS M-G-M!

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*M-G-M presents Lana Turner Kirk Douglas • Walter Pidgeon Dick Powell in "THE BAD AND THE BEAUTIFUL" co-starring Barry Sullivan Gloria Grahame • Gilbert Roland with Leo G. Carroll • Vanessa Brown • Screen Play by Charles Schnee • Based on a story by George Bradshaw • Directed by Vincente Minnelli • Produced by John Houseman*





## Next at the Music Hall

# "MILLION DOLLAR MERMAID"

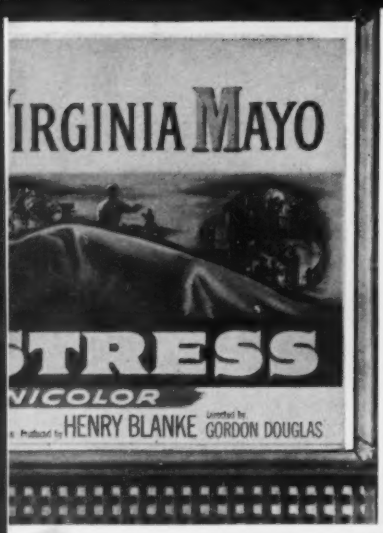
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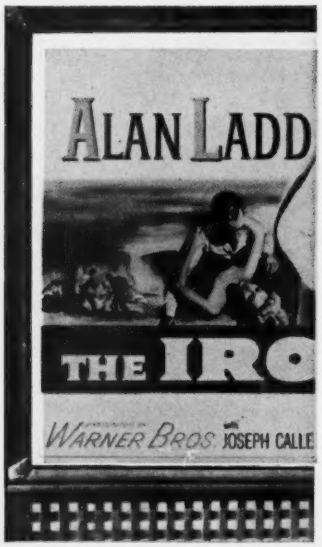
**Start the New Year in Big-Time Style with M-G-M Attractions of Music Hall Bigness!**









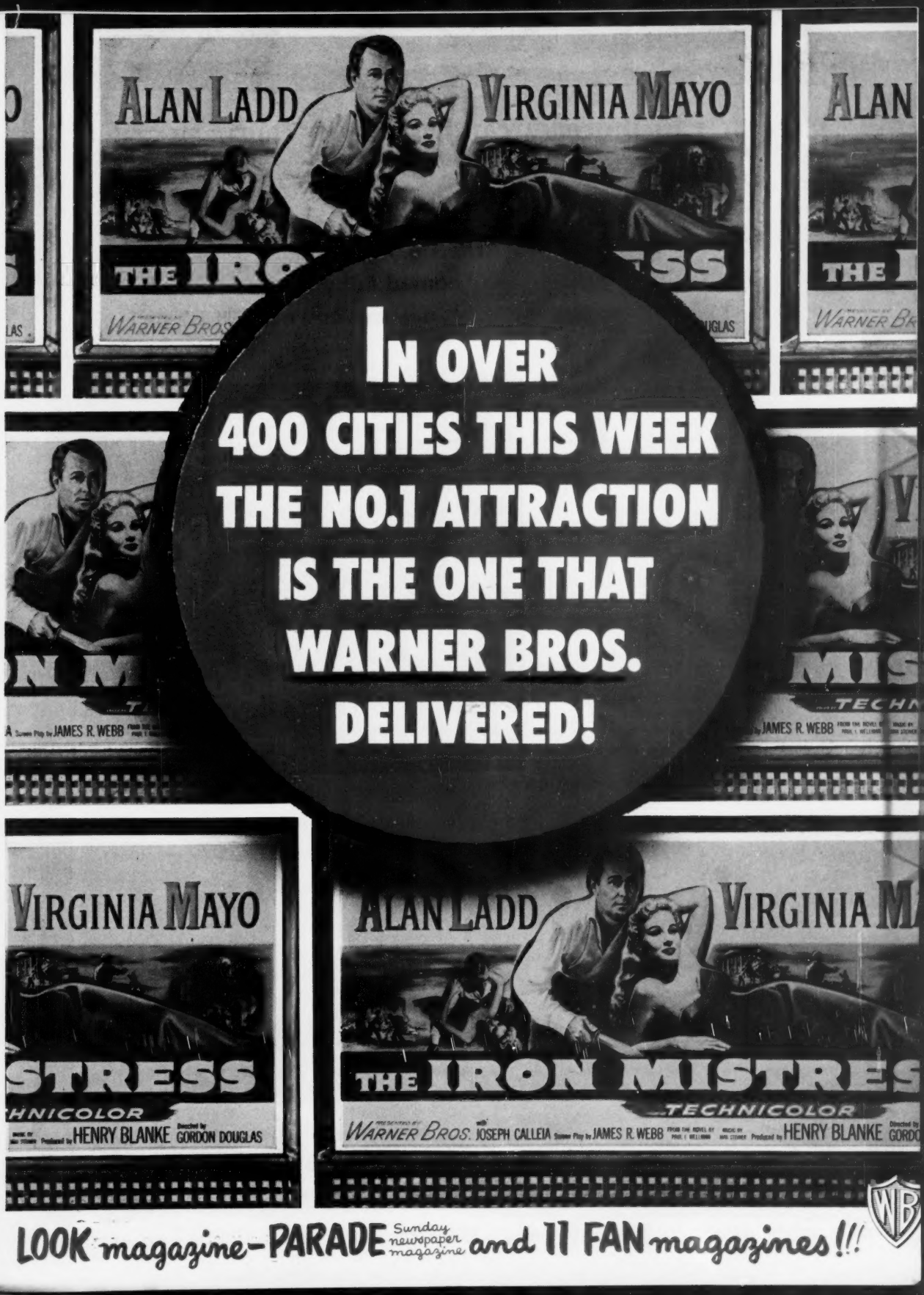










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# MOTION PICTURE HERALD

MARTIN QUIGLEY, Editor-in-Chief and Publisher

MARTIN QUIGLEY, JR., Editor

Vol. 189, No. 9

November 29, 1952

## *Allied's View of Arbitration*

THE outright rejection by Allied of the distributor-approved draft of an arbitration plan has occasioned more shock and surprise than was to be expected under the circumstances. Published expressions by Allied leaders since the middle of September made it quite clear that this action was likely. Pre-convention statements by Mr. Abram F. Myers, Mr. Wilbur Snaper and Col. H. A. Cole indicated that some drastic action surely would be taken at the annual meeting.

An advance analysis of the three major issues to be voted on by the board and endorsed by the convention —continuation of the tax fight, renewal of membership in COMPO and consideration of arbitration—logically showed that arbitration was the most "expendable." Not only the future well-being but the very existence of many theatres depends on the outcome of the campaign for the elimination of the Federal admission tax. It would have been unthinkable for Allied to walk out on that. With the tax campaign being carried on under the sponsorship of COMPO, Allied had to continue its support.

Despite these portents a number of distribution executives and lawyers apparently felt that Allied would endorse the arbitration plan, at least in principle, because it offered so many potential benefits to exhibitors. The enthusiasm for the major elements of the plan, expressed by other exhibitor organizations—and a study of Mr. Myers' own analysis of the draft's "plus" and "minus" factors—demonstrate that it is not without value to exhibitor.

While the establishment of an arbitration system has been delayed by Allied's action, it has not been killed. In fact Allied has not rejected the principle of arbitration. It has turned down a particular draft without giving further negotiating instructions to its Arbitration Committee. The Allied board can—and probably will—take another look at arbitration at its next meeting in January in New Orleans.

IT SHOULD be understood that arbitration was rejected by Allied not so much on its merits but because that action fell into the pattern of the exhibitor organization's "Grand Design" for this year. In the board's own words the keynote is "drastic action" in the form of litigation and appeals to Governmental bodies. At present, arbitration is viewed by the Allied leaders as less likely to produce "immediate, direct and substantial" benefit to exhibitors than litigation and appeals.

Arbitration was not accepted by Allied chiefly because it did not seem worthwhile and practical in the prevailing industry climate. The major fault cited in the plan —the failure to provide for the arbitration of film rentals —of itself was not enough to cause the plan to be turned down. Allied negotiators knew from the beginning that distribution would not accept arbitration of rentals.

The HERALD maintains no brief for any arbitration plan. In fact, neither the August 20 draft, largely the work of Mr. Myers, nor the October draft, prepared by top-ranking distribution attorneys, has been made available to the trade press. However, this publication continues to look with favor on arbitration—not as a panacea for the industry's problems but rather as a progressive step. A good arbitration system can benefit exhibition and distribution without taking away a single right from either.

■ ■ ■

## *Quote for Any Week, Anywhere*

"JUSTICE has always been denied to the film industry in the past. It is perhaps to justify all the injustices perpetrated on the motion picture industry that an anti-cinema campaign is being carried on by some of our Ministers. . . . We would appeal to our Finance Ministers to consider the importance of building up our national film industry and to accept the recommendations for tax relief. . . . A stable industry will be an asset to the country and the State finances. A narrow and prejudiced outlook towards our industry will help none." —*Journal of the Film Industry, Bombay.*

■ ■ ■

## *Memo to Spokesmen*

OPPORTUNITIES for constructive public relations for the industry would not be so often overlooked if exhibitors, distributors and producers when talking for publication would remember the existence and growth of the Drive-in. Time and again during the past few years big name spokesmen who know better have made headlines by their predictions about the number of theatres they assert will close within the next few years. Rarely do these same individuals—from all ranks of the industry—point out that during the period since World War II the number of new drive-ins erected amount to nearly 4,000 and their grossing capacity exceeds by several times that of the theatres which have closed. Also for the next few years, assuming a relaxation of building controls, several thousand more drive-ins theatres will be put into operation. The industry's grossing potential in the domestic market, so far as seating capacity (including drive-ins) is concerned, is a growing, not a diminishing factor. It is hard to justify spreading pessimism at any time. It is impossible to do so when the expressed viewpoint overlooks realistic optimistic elements.

# Letters to the Herald

## Disagrees

To the Editor:

I emphatically disagree with your editorial "Allied's Drastic Action" (issue dated November 22, 1952). I do agree with you wholeheartedly that "every community needs all the top product it can get when these pictures are at the peak of national interest." I also agree with you that "distributors and exhibitors should cooperate to eliminate to the fullest extent possible the so-called 'second-class citizen' defined as a patron in areas where theatres won't play advanced price films," or 50% to 70% films; (the words after the quotation marks are mine because advanced price film and 70% film strangely seem to be analogous).

I do not agree with you when you say that "from any point of view this topic is more suitable to prompt and equitable solution in talks between sales executives and exhibitors than by 'drastic action' in appeals to the Government for help."

What do you mean prompt?

What do you mean equitable?

How much talking does a man have to do?

Thousands of theatres across this country have not played "Samson and Delilah," "Quo Vadis," "Greatest Show on Earth" or "Miracle of Fatima." It was fifteen months after release date before many played "David and Bathsheba" and "Streetcar Named Desire." They were ancient history by that time, but it took until then before an equitable rental could be established so that they could afford to show them to their "second rate citizens" at regular admissions.

In case you don't realize it, thousands of small exhibitors across this nation have "talked" until they are blue in the face, and you still suggest that they keep on talking. The burden rests solely on the distributors, if they really desire to find a solution, because the films in question are their property. I believe that it is not good business judgment for the distributors to eliminate thousands of good profitable play-dates, simply because exhibitors cannot economically conform to a hard and fast formula laid down by an over-enthusiastic sales executive. I assure you that thousands of exhibitors have come to the conclusion that only "drastic action," not mere conversation, will solve the problem.

We as exhibitors have a lot of respect for our patrons, our customers; it is a horrible paradox that distributors seem to have no respect for us, their customers.

Please remember this, we are ready, willing and anxious to play these pictures; we want to be good customers; we are good customers for much worse pictures; we don't want to steal them, but we don't want to be high-jacked and robbed when we play them, and we do not wish our good faithful customers to become second-class citizens! "Action speaks louder than words."—*NORMAN C. GLASSMAN, President, Independent Exhibitors of New England.*

## Popular Request Theatre

To the Editor:

Here is an idea which can benefit a great many people—the general public, motion picture producers, exhibitors and all their employees.

The background for this idea is as follows:

At the present time, it seems that only fine quality films will lure people away from their more comfortable, living-room television sets. The percentage of real fine films is minute, hence the motion picture theatre box office decreases in receipts.

Therefore, the idea—why shouldn't there be a popular request theatre (or theatres), where movie-goers would actually select the fine, older pictures they would like to see? The pictures would be those which movie-goers originally missed, and those wonderful films (I'm sure you could name many) which they would like to see again. The voting system that I have in mind is so simple that I am sure the laziest movie patron would indicate his or her picture preferences.

This plan could produce excellent repercussions. If there would be a popular request theatre in many sizeable cities throughout the country, these theatres would stimulate and create a demand for old, fine pictures, which could then be re-released nationally on a mass basis with the attendant publicity. This in turn could permit Hollywood to devote more time and money to quality instead of quantity pictures.

I believe that this idea will benefit everyone concerned. The movie patron will be able to see the fine pictures he prefers, and the exhibitors, producers and their employees will be aided by the healthier box office.

Would you please share with me any criticism, advice, comments, or thoughts that you will probably have in connection with this idea?—*WALTER KATZ, Astoria, New York.*

## CONGRATULATIONS

To the Editor:

I would like to join with the countless others in our industry in congratulating George Schutz on his twenty-fifth anniversary as editor of the Better Theatres Section of the Motion Picture Herald. I feel that a salute to him is well merited.

The Better Theatres Section of your publication has been most helpful in keeping us posted on the newest methods of theatre construction and maintenance and George has been most instrumental in keeping this section up to the highest standard.

We hope that he is able to continue bringing us this most helpful information through your Better Theatres Section for many more years to come.—*LEONARD H. GOLDENSON, President, United Paramount Theatres, Inc., New York, N. Y.*

## Existence Money

To the Editor:

The confiscatory 20% tax represents what could be existance money. For two years I've gone in the red and worked without earning a cent in spite of exerting every economy and working every angle learned in 17 years of show business. If TV comes in with our pictures and tax continues, I and scores of others in similar situations are done.—*Exhibitor, Parkersburg, Iowa.*

## Showmanship Needed

To the Editor:

Good pictures bring us good business, so let's have more good pictures with some good old time showmanship. We need more companies like Metro-Goldwyn-Mayer, who are putting out the best pictures with plenty of good showmanship.—*JAMES J. HAYES, Strand Theatre, Rochester, N. Y.*

## Delinquents

To the Editor:

One problem which many theatres are faced with is the young hoodlum who comes into the theatre with a gang of his followers and tries to disturb the regular patron who is in to enjoy the picture, but cannot because of these hoodlums. Many patrons don't come back because of these trouble makers.—*BERNARD VIRGA, Loew's Orpheum, New York City, New York.*

**MOTION PICTURE HERALD**

November 29, 1952

COLOR IS STAR of every other feature on 1953 schedules Page 12

MOTION PICTURE PIONEERS honor N. J. Blumberg at annual dinner Page 14

"ANDERSEN" PREMIERE earns $25,000 for Will Rogers Hospital Page 14

TOA sees hope for arbitration despite Allied rejection "for now" Page 15

RANK dividend announcement buoys London trade, finance circles Page 18

PITTSBURGH TENT honors 25 years of Variety Club charities Page 19

VARIETY INTERNATIONAL plans testimonial to Adolph Zukor Page 19

THIRD DIMENSION among research projects for Paramount Pictures Page 22

L. B. MAYER sees Cinerama theatres in 200 cities Page 22

30 THEATRES sign for theatre television performance of "Carmen" Page 24

WILLIAM R. HEARST pledges newspaper cooperation for good of industry Page 25

RKO minority suit asking receivership postponed by court Page 28

NATIONAL SPOTLIGHT—Notes on industry personnel across country Page 31

## SERVICE DEPARTMENTS

Book Review Page 25

Film Buyers' Rating Page 46

Hollywood Scene Page 30

In the Newsreels Page 28

Managers' Round Table Page 39

People in the News Page 24

Short Product at First Runs Page 45

What the Picture Did for Me Page 44

## IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 1621

Advance Synopses Page 1623

The Release Chart Page 1624

# ON THE HORIZON

▶ American film business abroad continues to grow at a merry clip. This week the U.S. Department of Commerce reported overseas film business in 1951 hit an all-time record of $160,000,000, substantially exceeding the 1946 peak of $142,000,000. These figures refer to total earnings, not to remittances. In 1949 and 1950 the figure was $120,000,000. Considerably more than half of the 1951 record gross—$88,000,000—was earned in Britain, France and other North American pact countries. $15,000,000 was the sum in Canada and $26,000,000 in Latin America. The other $31,000,000 were the earnings in the rest of the world.

On the other hand payments by the U.S. for foreign film distribution also hit a peak in 1951, $11,000,000, according to the Commerce Department estimate. This compares with $3,000,000 in 1947, $5,000,000 in 1948, and $4,000,000 in 1949 and 1950.

▶ The position Herbert Brownell, President-Elect Eisenhower's nominee for the post of Attorney General, will take concerning the Department of Justice's films-for-television anti-trust suit will not be known for some time. As in the case of the anti-trust suit against leading oil companies no decision on dropping the 16mm suit would be made without a careful study.

▶ Chicago area exhibitors are watching the results of the first court ordered changes in the Jackson Park decree. This week the Federal Court of Appeals in Chicago upheld the two-week run limitation in the Loop area, but granted three modifications: restrictions on double bills in the Loop are eliminated; features which are not run for two full weeks in the Loop need not be released to subsequents until the full period has expired; and Balaban & Katz is permitted to run double features in its South Side theatres without distributors being required to offer the same dual bill to the Jackson Park theatre.

▶ The campaign for the elimination of the 20 per cent Federal admissions tax continues with a quickening pace. Col. H. A. Cole and Pat McGee, COMPO tax committee co-chairmen, are attending numerous meetings with exhibitors in various parts of the country in order to have all the preliminary work finished before Congress convenes in January.

▶ Drive-in operators who are bidding and negotiating for first runs are finding in some places that first run brings with it more complicated labor relations. The I.A.T.S.E. has just authorized the projectionists serving drive-ins in the Los Angeles area to strike to enforce their demand that two projectionists should be in the booth whenever a first run film is shown.

▶ A new administration in Washington underlines the ridiculousness of stories which attempt to predict at this stage what the Federal Communications Commission will do about the industry's bid for theatre television channels. Several Commission changes, including Chairman Paul A. Walker, could be made by the time the FCC gets around to making up its mind on this case next spring or summer.

## *Will Rogers Christmas Salute*

**This is the time of year when every member of the amusement industry is invited to join the Christmas Salute to the Will Rogers Memorial Hospital. Every film worker who participates in the Salute—no matter how small his contribution—receives a membership card. The hospital at Saranac Lake, N. Y., provides excellent treatment without charge to members of the entertainment industry and their families stricken with TB. Also the Hospital is carrying on a research program of potential benefit to all.**

MOTION PICTURE HERALD, published every Saturday by Quigley Publishing Company, Inc., Rockefeller Center, New York City 20. Telephone Circle 7-3100; Cable address, "Quigpubco, New York". Martin Quigley, President; Martin Quigley, Jr., Vice-President; Theo J. Sullivan, Vice-President and Treasurer; Raymond Levy, Vice-President; Leo J. Brady, Secretary; Martin Quigley, Jr., Editor; Terry Ramsaye, Consulting Editor; James D. Ivers, News Editor; Charles S. Aaronson, Production Editor; Floyd E. Shane, Photo Editor; Ray Gallagher, Advertising Manager; Gus H. Fausel, Production Manager. Bureaus: Hollywood, William R. Weaver, editor, Yucca-Vine Building, Telephone GRanite 2145; Chicago, 120 So. LaSalle St., Urben Farley, advertising representative, Telephone, Financial 6-3074; Washington, J. A. Otten, National Press Club; London, Hope Williams Burnup, manager, Peter Burnup, editor, 4 Golden Square. Correspondents in the principal capitals of the world. Member Audit Bureau of Circulations. Other Quigley Publications: Better Theatres, published thirteen times a year as Section II of Motion Picture Herald; Motion Picture Daily, Motion Picture and Television Almanac and Fame.

# This week in pictures




STARTING PRODUCTION AT RKO of Edmund Grainger's "Split Second": Dick Powell, for the first time a director; star Alexis Smith; and Mr. Grainger.



By the Herald

RALPH BROMHEAD, of Independent Film, and Romulus Films, England, is in New York conferring at United Artists on "Moulin Rouge," and with Souvaine Selective on others.



THE SUBJECT IS "CARMEN," left, as Metropolitan Opera manager Rudolph Bing, singer Rise Stevens, and Theatre Television Network president Nathan Halpern confer in New York. TNT will telecast the opera December 11.



By the Herald

CYRIL EDGAR, Walt Disney distribution manager in Great Britain, is here to see "Peter Pan" and discuss selling it and others such as "The Sword and The Rose," the reissue of "Snow White," and a fourth "live action" picture, "Rob Roy." The English are shopping for films; the big ones take the money, he said.



By the Herald

FREDERICK BRISSON, left, producer of "Never Wave at a Wac," meets in New York with Leo Samuels, sales manager for the Disney organization, which is supervising the picture's release through RKO Radio. The film stars Rosalind Russell and others, and will open in New York in January. Mr. Brisson and Miss Russell also will help "sell" it on the road.



CITATION OF MERIT from the Theatre Equipment and Supply Manufacturers Association, at its Chicago meeting, to Harry M. Strong, president of Strong Electric Corp. In array above are Lee Jones; J. Robert Hoff, TESMA president; Mr. Strong; and Roy Boomer, TESMA secretary. The citation is for Mr. Strong's leadership, as one of the charter members, and his wisdom and spirit.



By the Herald

TRIBUTE, left, by the Associated Motion Picture Advertisers, New York, to the Hearst organization, friends of the industry. The speaker is Howard Dietz, MGM advertising-publicity vice-president. With him are Paul Lazarus, Jr., Adolph Zukor, William Randolph Hearst, Jr., Harry McWilliams, J. D. Gortatowsky, Max Youngstein.



AT THE "Hans Christian Andersen" premiere in the Criterion, New York, Monday night, which benefited the Will Rogers Memorial Hospital by some $25,000. Above are G. S. Eyssell, benefit committee chairman; Jeanmaire, star; Samuel Goldwyn, producer; and Abe Montague, Hospital president. The ticket sale was handled entirely within the industry. Attending the gala event were civic, social and trade leaders.



AT THE WORLD PREMIERE of Republic's "Thunderbirds" at the Warner Theatre, Washington, D. C. In left to right order are James R. Grainger, Republic executive vice-president; Eileen Christy, star; Major General Raymond B. Fleming, chief of the National Guard Bureau; and Mrs. Fleming.

# HALF OF NEW PRODUCT WILL FEATURE COLOR

## *Release Schedules for '53 Show Every Other Top Picture to be Tinted*

The coming months will see color parade across the screens of the nation in greater luxuriance than ever before. In an effort to bring to the film-going public the highest quality of production, companies are making the greatest proportion of color product in history.

The persuasion that color exerts for the general patron is a fact certified at every boxoffice. Queried about an estimated percentage of increase in business it brings, Charles Reagan, MGM general sales manager, pointed out that it is difficult to determine since factors vary with each picture. What was easy for him to determine, however, was that "where the story is right, color adds decidedly to commercial percentage."

### *Finds Color Sales Point With Theatre Patrons*

Just as sales departments delight in color product, so do showmen. This is best epitomized by the observations of Montague Salmon, managing director of the Rivoli Theatre on Broadway. Mr. Salmon points out that phone inquirers at the theatre first ask what picture is playing. Their next question, according to Mr. Salmon, is not who is in the cast, but rather: "Is it in COLOR?"

Of an announced release schedule of 145 pictures from the major companies, 75 of them will be in color, an average of better than 50 per cent.

As an acknowledgment of the ticket-selling role that color plays, Universal-International has announced that it has designated the months of January and March as Technicolor months. All the company's releases in the two months will be in Technicolor.

### *Eight of Ten from U-I to be in Color*

The company has announced a release schedule of 10 pictures for the next four months. Out of that number eight will be in color by Technicolor. They include "Against All Flags," with Errol Flynn and Maureen O'Hara; "The Lawless Breed," Rock Hudson, Julia Adams; "Meet Me at the Fair," Dan Dailey and Diana Lynn; "The Redhead from Wyoming," Maureen O'Hara, Alex Nicol; "Mississippi Gambler," Tyrone Power, Piper Laurie; "City Beneath the Sea," Robert Ryan; "Seminole," Rock Hudson; "Gunsmoke," Audie Murphy.

In a production schedule of 44 pictures recently announced by United Artists for the 1952-53 season, 17 of them are in color. Among the forthcoming ones will be "Venus Women," in Super-Cinecolor; Eugene Franke's "Babes in Bagdad," Paulette Goddard, Gypsy Rose Lee; "Return to Paradise," Gary Cooper; John Huston's "Moulin Rouge," Jose Ferrer; King Brothers' "Indian Fighter"; S. P. Eagle's "Melba," Patrice Munsel; Nassour Brothers' "Black Grandee"; George Breakston and Ray Stahl's "The Scarlet Spear"; John Brash's "The Ninth Man," Errol Flynn; Nassour Brothers' "Jehad," Maureen O'Hara; "Until They Sail," an Aspen Production; Edward Small's "Savage Frontier," Yvonne De Carlo; Edward Small's "Khyber Pass" and three others by Small: "Daughter of Mata Hari," "Navajo Canyon," and "King Solomon's Wives."

### *Columbia Nominates Seven out of 17*

A high percentage of color pictures will be forthcoming from Columbia. Out of 17 productions to be released between December 1952 and May 1953, seven will be in color by Technicolor. They are: "The Pathfinder," George Montgomery; "Last of the Comanches," Broderick Crawford; "5,000 Fingers of Dr. T.," Peter Hayes; "All Ashore," Mickey Rooney; "Jack McCall, Desperado," George Montgomery; "Salome," Rita Hayworth, Stewart Granger; "Prince of Pirates," John Derek.

Out of 10 pictures scheduled for release from November through March by Paramount, 60 per cent will be in color by Technicolor. They are: "The Savage," Charlton Heston; "The Blazing Forest," John Payne; "Road to Bali," Bing Crosby, Bob Hope; "Tropic Zone," Ronald Reagan; "The Stars Are Singing," Lauritz Melchior; "Pleasure Island," Don Taylor.

Twentieth Century-Fox has announced a slate of 24 pictures from January to September, out of which 14—more than 50 per cent—will be in color by Technicolor. They will be topped by Darryl F. Zanuck's "The Robe," and include "The I Don't Care Girl," Mitzi Gaynor, Oscar Levant; "Taxi," Dan Dailey, Constance Smith; "Niagara," Marilyn Monroe, Joseph Cotten; "The Farmer Takes a Wife," Betty Grable, Dale Robertson; "Treasure of the Golden Condor," Cornel Wilde, Constance Smith; "Tonight We Sing," David Wayne, Ezio Pinza; "Destination Gobi," Richard Widmark, Don Taylor; "The Girl Next Door," June Haver, Dan Dailey; "Call Me Madam," Ethel Merman, Donald O'Connor; "Down Among the Sheltering Palms," William Lundigan, Jane Greer; "White Witch Doctor," Susan Hayworth, Robert Mitchum; "Powder River," Rory Clahoun, Corinne Calvet; "Gentlemen Prefer Blondes," Marilyn Monroe, Jane Russell.

### *Warners to Release 11 Through July*

Warner Brothers has 16 pictures scheduled from December through July with 11 in color by Technicolor, WarnerColor or SupercineColor. They are "April in Paris," Doris Day, Ray Bolger; "She's Back on Broadway," Virginia Mayo, Gene Nelson; "Abbott and Costello Meet Captain Kidd," "Man Behind the Gun," Randolph Scott; "The Jazz Singer," Danny Thomas, Peggy Lee; "Stop, You're Killing Me," Broderick Crawford, Claire Trevor; "The Desert Song," Kathryn Grayson, Gordon MacRae; "By the Light of the Silvery Moon," Gordon MacRae, Doris Day; "The Last Patrol," Randolph Scott, Lex Barker; "A Lion Is in the Streets," James Cagney; "Master of Ballantrae," Errol Flynn.

MGM tentatively has scheduled 17 pictures from November through April, with seven in color by Technicolor. They are "The Prisoner of Zenda," Stewart Granger; "Plymouth Adventure," Spencer Tracy; "Million Dollar Mermaid," Esther Williams; "The Naked Spur," James Stewart; "Sombrero," Ricardo Montalban; "I Love Melvin," Donald O'Connor; "Small Town Girl," Jane Powell.

### *RKO Sets Four Out of Seven*

RKO Radio's schedule of seven pictures from November to early February has four in color. They are "Montana Belle," Jane Russell; "Blackbeard the Pirate," Linda Darnell; "Hans Christian Andersen," Danny Kaye; and Walt Disney's "Peter Pan."

As an added color touch, RKO Theatres has announced that it has devised a special lead in color by Technicolor to be used by the circuit to herald all coming attractions that are in color by Technicolor.

### COLOR IS STAR IN SEADLER'S BOOK

**The status of color in the production hierarchy is underlined by a poster that adorns the office of S. F. Seadler, advertising manager of MGM. It reads: "Technicolor Is a Star!" According to Mr. Seadler, the fact that a picture is in color immediately provides an asset for advertising copy.**

### Abbott & Costello in Chicago

Bud Abbott and Lou Costello are schednection with the opening of "Abbott & Costell Meet Captain Kidd" at the United Artists in Chicago, December 17.


When they sing, your heart dances! When they dance, your heart sings!
DORIS DAY
RAY BOLGER
in
April in Paris
COLOR BY TECHNICOLOR
Oui! Oui! and Whee! Whee!
WARNER BROS.' MUSICAL SPREE IN PAREE FOR NEW YEARS!
WITH CLAUDE DAUPHIN AND EVE MILLER · GEORGE GIVOT · PAUL HARVEY
WRITTEN BY JACK ROSE AND MELVILLE SHAVELSON
Musical Numbers Staged and Directed by LeRoy Prinz • Song "April in Paris", Lyrics by E. Y. Harburg,
Music by Vernon Duke • Original Songs, Lyrics by Sammy Cahn, Music by Vernon Duke • Musical Direction by Ray Heindorf
PRODUCED BY WILLIAM JACOBS • DIRECTED BY DAVID BUTLER
WB

# PICTURE PIONEERS HONOR BLUMBERG



**AS THE PIONEERS HONORED A PIONEER of the Year, Nate J. Blumberg. Ned E. Depinet, right, presents the plaque to Mr. Blumberg, as Jack Cohn, Motion Picture Pioneers president, watches.**

NATE BLUMBERG'S 40 years in the industry came to a climax Tuesday night in New York as the Motion Picture Pioneers hailed him as the "Motion Picture Pioneer of 1952." More than 500 of the oldtimers of this industry paid uproarious acclaim to the Universal board chairman, most of them with applause, and some of them by personal testimony.

Of the latter were men such as Harold Fitzgerald, president of Fox Wisconsin, who recalled Mr. Blumberg's early days in Wisconsin; and Jesse Block and Danny Kaye, comedians; and James Stewart and Jack Benny, and Jimmy Durante, who phoned their felicitations from out of town.

Other speakers were George Jessel, master of ceremonies, and a feature of the evening; Ned E. Depinet, chairman of the dinner, who presented Mr. Blumberg the citation plaque; Jack Cohn, Pioneers president; Father Patrick Peyton; Rabbi Ralph Silverstein; Judge Ferdinand Pecora, who inducted some 60 new members; and Mr. Blumberg.

The industry faces a new era replete with scientific advances and challenges, and the Pioneers should welcome and train the new blood needed to run the industry, Mr. Blumberg said. He added the Pioneers should maintain their original spirit, to help others not so fortunate, and also to help the young.

Mr. Jessel, a "familiar" at Pioneer dinners, received a platinum wrist watch; and Harry Takiff and Marvin Kirsch, working officers of the organization, were given silver plaques. Special mention was also made of aides such as John O'Connor, Maurice Bergman, Charles Alicoate, Ray Gallagher, David Bader and others.

On the dais were the most noted men of the industry, with a sprinkling of guests from allied fields, such as Robert E. Young, financier; T. J. Hargrave, Eastman Kodak; Serge Semenenko, banker; Louis Lurie, realtor.

Jane Pickens sang the national anthem and entertainment was supplied by Radio City Music Hall's Glee Club, the latter through the courtesy of G. S. Eyssell.

# "Andersen" Nets $25,000 For Hospital

Samuel Goldwyn's colorful musical extravaganza, "Hans Christian Andersen," got a glittering send-off at its world premiere at New York's Criterion theatre Monday night, inaugurating an annual series of showings of important Hollywood films for the benefit of the Will Rogers Memorial Hospital. The opening, a "black tie" affair, was attended by an enthusiastic overflow crowd which contributed a total of $25,000 to further the research and treatment of tuberculosis at the Saranac Lake hospital.

TV coverage of the festivities was provided by WPIX which had three cameras and a crew of 20 on the scene. The television pickup included interviews conducted by Tex and Jinx with Mr. Goldwyn, the picture's stars, Danny Kaye and Jeanmaire, author Moss Hart and composer Frank Loesser, as well as Rosalind Russell, Robert Sherwood, Edward R. Murrow, Governor Sherman Adams of New Hampshire, G. S. Eyssell, president of Rockefeller Center and A. Montague, vice-president of Columbia Pictures and president of the hospital.

Stage ceremonies preceding the screen presentation included brief addresses by Mr. Eyssell, chairman of the benefit committee, Mr. Montague and Mr. Kaye. They thanked the audience for their support in making the opening such a successful one, with Mr. Montague's expressing his special appreciation to the benefit committee, each member of which had contributed his services free. The film began its regular dual world premiere engagements Wednesday at the Criterion and Paris theatres.

On Dec. 25 it opens in Boston, Miami Beach and Los Angeles.



**TRIBUTE FROM AN OLD FRIEND. The scene at the Motion Picture Pioneers annual dinner Tuesday night in New York as Harold Fitzgerald, Fox Wisconsin circuit chief, told of his old acquaintance and respect for the guest of honor of the evening, Nate J. Blumberg, chairman of the board of Universal and Pioneer of the Year. At the dais with him are Ned E. Depinet, Jack Cohn, Mr. Blumberg, Barney Balaban, and Frank Folsom.**

# TOA HOPES ALLIED CAN MEND ARBITRATION RIFT

### *Starr and Levy Hold That Agreement Is Possible; Warn of U.S. Control*

Theatre Owners of America is maintaining its official optimism on arbitration despite National Allied's rejection of the distribution approved plan last week at the Chicago convention. This was the general opinion expressed Wednesday in New York at a TOA press conference held jointly by Alfred Starr, president; Herman Levy, general counsel, and Mitchell Wolfson, past president and a TOA member of the arbitration committee.

**In stressing the point that TOA has no differences with Allied over the arbitration draft ("the differences are between Allied and the distributors"), Mr. Starr said he hoped for an early meeting of the industry draft committee to reconcile the differences which are, in his opinion, "easily reconcilable."**

All he knows is what he reads in the papers, said the TOA chief, and according to the trade press accounts of the Allied convention, that organization did not actually reject the principle of arbitration.

Mr. Starr repeated his oft expressed opinion that exhibitors have nothing to lose and everything to gain in an arbitration system which would, after all, be completely voluntary. Exhibitors, he said, have surrendered nothing in the current draft, while distributors have given in on such important points as allowing the arbitration of runs and damages.

At this point Mr. Levy interjected: "Has any trade organization the right to turn down these concessions for exhibitors?"

TOA, said Mr. Starr, will go along with Allied in pressing for the inclusion of arbitration of film rentals but, he stressed, it would not reject the plan if the point were not won.

#### *Warn of Dangers in Arbitration of Rentals*

Every exhibitor would like the arbitration of film rentals, he continued, provided that arbitration is kept on the "one-way" basis. Mr. Wolfson added that in his travels about the country he had found that the average exhibitor actually doesn't want arbitration of rentals on all pictures.

"If we can somehow fix film rentals," he said, "the public through some Government agency could find a way to fix admission prices," and that, he indicated, would be a very dangerous proposition.

The necessity of reaching agreement on an arbitration system was summed up in two statements by Mr. Starr. It would be a "real gesture of good faith" on the part of the industry. And, from a negative approach, if agreement is not reached "one day sure as hell we'll have a commission set up in Washington to handle the problems."

Meanwhile, it was pointed out on all sides that regardless of how Allied membership may feel about reopening arbitration talks, nothing can be done about it until after the Allied States Association board meeting in New Orleans January 12. Even if the distributors should come up with a plan acceptable to Allied, no action could be taken on it until the proposals were placed before the directors at the January meeting.

Arbitration of film rentals continues as the biggest stumbling block to Allied acceptance of any industry arbitration formula. It is the official Allied contention that the issue can be arbitrated, while distributors claim that it would not be practicable. Association leaders base their affirmative opinions on the memorandum prepared about a year ago by their general counsel, Abram F. Myers.

At that time Mr. Myers said that a common form of arbitration was one to fix the value of goods delivered for which no price was stipulated. The issue in such cases, he said, was the fair market value. Pointing out that films were never priced on a cost-plus profit basis but on their box office value which was ascertainable, he said it was common practice for some exhibitors to play pictures on open contracts; that is, with the film rental to be determined later.

Mr. Myers' argument was that, in the event the exhibitor and the distributor could not come to terms, there was no question but that the dispute could be arbitrated. He admitted that if all, or even a substantial number of film deals were submitted to arbitration, the result would be disastrous. Preventing such a situation, he said, was the fact that the arbitration process—involving delays, initial deposits and full disclosure of operations—would make exhibitors think twice before going into it.

The general reaction in industry circles to the Allied rejection of the distribution-approved plan was one of disappointment. Some distribution leaders expressed surprise since Eric Johnston, president of the Motion Picture Association of America, had written a letter to Allied officials, on the eve of the convention, expressing the need for a plan and stating that the door was still open.

The dominant question at mid-week was whether other exhibition segments and distribution could go ahead on a plan without Allied. Some believed it could be done while others were doubtful since such a move would require Department of Justice approval, which would not be forthcoming without Allied's inclusion.

# TEXAS COMPO UNIT TESTS "INCENTIVE SELLING" PLAN

Under the direction of Paul Short, Texas COMPO has just concluded a test of an "Incentive Selling" program. A theatre in a Texas town of 10,000 population showing single bills, three changes a week and a 40-cent admission was selected. It was found that both the theatre's and the distributor's gross were increased when the percentage terms were scaled down after a control figure.

It was determined that in 1951 the test theatre did an average gross of $989 on the preferred time and paid an average rental of 35 per cent and spent $45 for advertising. Under the agreement the film rental was increased to 40 per cent up to the average gross of $989. On gross beyond that the distributor's share dropped to 25 per cent.

On the picture selected for the test by the exhibitor the theatre grossed $1,960 and the film rental, over-all, worked out to 32 per cent. However, the distributor received $638.35 instead of the average of 1951 on similar playing time of $346.15. The exhibitor increased his advertising from $45 to $75. It was reported that the regular deal asked by the distributor for this picture in this situation was a sliding scale of 40 per cent through 50 per cent.

On the picture selected by the distributor the gross was $1,680 and the film rental worked out to 33 per cent. The rental was $568.35 in contrast to the 1951 average of $346.15. The exhibitor spent $70.50 instead of $45 for advertising. The regular terms for this picture were a sliding scale of 37½ per cent through 50 per cent. It was observed that on account of the increased attendance during the preferred time, business was up 11.8 per cent on the following two changes during the week.

Col. H. A. Cole, Texas COMPO co-chairman and chairman of the board of Allied Theatres Owners of Texas, expressed satisfaction with the tests commenting "the procedure of reversing 'penalty selling' for 'incentive selling' is decidedly advantageous and profitable to both exhibitor and distributor." Texas COMPO officials are recommending that all distributors and exhibitors experiment with "incentive selling" in as many situations as possible.

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Robert Haggiag presents

# THE THIEF O

These are some of the leading
will be playing "The Thief of Venice"

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in this powerful 2-PAGE,
issue of *Collier's*
with a combined reade

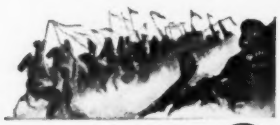
## IF YOU PLAY "T BEFORE

**EXPLOITATION NATURAL!**

**IT'S BIG!**
**IT'S MAMMOTH!**
**Get behind this showmanship attraction!**

**GET INTO "THE THIEF OF VENICE" SHOWMANSHIP CONTEST! WIN FREE TRIP FOR TWO TO VENICE, ITALY!**





Released thru
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## THERE'S NO SHOWMANSHIP LIKE 2

# SEE... IN '53!

3 YEARS IN THE MAKING!
...3 MILLIONS TO MAKE!
CAST OF TENS OF THOUSANDS!

## Lusty Adventure... Glorious Romance!

# THE VENICE

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**E NAME GOES HERE-**

PRE-SELLING AD in the JAN. 31
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rship of more than 35,000,000

**HE THIEF OF VENICE"**
**MAR. 1, 1953***

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*See your 20th representative for details

## ALL THIS... And More!

**THE RACE** of the galley slaves for Venice . . . under the cruel lash of the whipmaster!

**THE REVOLT** of the rabble against Prussian mercenaries!

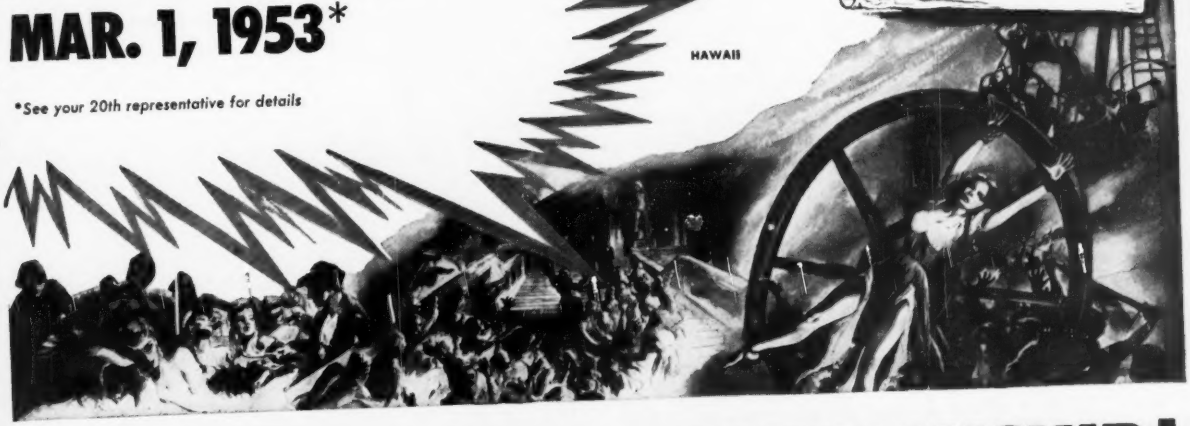
**MEDIEVAL TORTURE!** Tina—tortured on the wheel . . . The Thief—broken on the rack!

**THE THIEVES** against the might of the Chief Inquisitor!

**MARRIAGE PARADE OF** the Doge's daughter—tens of thousands on the screen!

**ANGEL'S ROOST**... fabulous hideaway of the cut-throats of Venice—where all law ends!

**THE INNOCENTS** swinging from the gallows—for the secret crimes of the Masked Assassins!



# CENTURY-FOX SHOWMANSHIP!

# Terry Ramsaye Says

TRADE SCREENINGS — Under a bold head on page 1, ***Motion Picture Daily*** reported recently: "Distributors Irked by Low Attendance at Trade Shows." It was recorded that one major executive calculated that "less than 50 exhibitors nationally are attending trade shows and that this lack of interest might be the cause of adverse business in some localities."

The estimated cost of a national trade screening for a single picture is about $5,000. For the total that would seem to indicate a cost of about $1,500,000, minimum. That figure might be considered a bit high. However costs are involved. Possibly better results could be had from the money if applied to channels of merchandising more related to the existing state of facts, and really functioning channels of exhibitor information about product. It can be emphatically stated that the exhibitor has no "lack of interest." But what he wants to know about the product is not to be had, in any important measure, from looking at it at a trade show.

The assumptions of the trade show, which result decidedly from anti-trust and related governmental pressures, seem to envision the exhibitor as a hopeful fellow going to market with a basket on his arm, selecting pictures like a housewife buying peaches and feeling every one of them. The like of that has not existed in the trade practises of the motion picture since the days of distribution through the madly tangled, disordered, independent exchanges prior to the founding of the Patents Company and General Film, 1908-10.

Extremely few exhibitors today really depend on a personal judgment of the wares he tries to buy or hopes to sell. Those few, those very few, have special orders of access to information from the day the script is bought right down through the cutting room screenings of rushes and those genuine sneak previews. There might be as many as twenty of them. The press and the grapevine serve the rest. Meanwhile all are subject to the show-case openings and so-called pre-release performances. That pre-release of course has become just a trade name for selective first runs, avoiding sundry complications of an avowed roadshow operation. Under hot house treatment these set the promise for percentage and price and the most optimistic representation of indicated mass acceptance.

The exhibitor, naturally enough, does not care a merry hoot what he thinks about the picture, and wonders why he should look at it, when he is to buy on the basis of what he is led to think that his customers will think, on the evidence of the launching.

The exhibitor, the retailer, reads and listens. What he wants to see about pictures will be coming up to him in his box office reports, on the pages of the ledger. No trade show can give him that. What he wants in the film can is as near to a guaranteed hit as he can come by.

Inattention to trade shows is not a conspiracy of indifference. It is a side effect of a system which trade shows obviously do not serve.

ENTERTAINMENT—Recently came a report that out of seventy-and-odd dramatic offerings of the New York stage in the year past there have been about a half-dozen successes. That may be considered in relation to the considerably superior motion picture performance.

In an essay about the stage in the New York *Herald Tribune* a few weeks back Walter F. Kerr opened up with "I think it is high time that somebody came out in favor of pleasure. If I understand them correctly, a number of our playwrights seem to be conscientiously against it. I keep reading proclamations . . . which sound as though the playwright's chief function were to needle the audience, and to send it home in a state of miserable anxiety. . . . Actually the purpose of the arts is to give pleasure. . ."

The motion picture currently seems to be aware, more aware than for many the year.

"FANTASIA," Walt Disney's classic, has completed its ninth engagement in ten years at Studio One Theatre in London, where it has played a total of 146 weeks—"an all time record for any film at one theatre," Kay Norton assures us. "Some patrons have seen it twenty times." It has been booked for a tenth engagement in 1953. Seems to be habit forming.

A STATISTIC—Robert Young, who has been about cinemaland a bit, and more busy with railroads, came up the other day with the observation that there were 393 lawyers in Congress. He wondered, or was so quoted, if that many bankers or barbers might not be as acceptable? Could be, but generally they have business of their own to attend to.

# Rank Money Statement Eases Trade

by PETER BURNUP
*London Editor*

J. Arthur Rank's announcement of November 18—made at the close of the day's business and with no undue banging of drums—that arrears on Odeon preference dividends would be met in full a day or two before Christmas, was pleasing news in financial and industry circles.

Two months' ago Mr. Rank had said that he "hoped it might be possible" to bring the dividend up to date during the current trading year.

The early announcement coupled with the news that (so far as his Pinewood-made films at least are concerned) Mr. Rank has no further need of National Film Finance Corporation aid is looked upon as a notable achievement in his Organization's climb back to stability. Given the continuance of the Eady Plan, Mr. Rank is clearly convinced that production here can now be carried on in healthy shape. Even Lord Beaverbrook's notoriously anti-film-trade *Daily Express* was constrained to give the news top-of-the-page prominence with the comment "Most cheerful news for shareholders since the film black-out."

▽ ▽ ▽

Cornerstone manifestly of the Rank Organisation's faith in continuing stability is a continuing Eady Plan. Implementing their pledge to exhibitor critics of the Plan's administration, the directors of the Fund have now issued an involved and voluminous account of their stewardship during the first two years of its operation; namely, down to August 2, 1952.

This shows that during the two years no less than £3,582,461 was distributed as production bonuses of which £2,966,798 was on account of current feature-length releases. In the period, £991,061 went to Rank's General Film Distributors, £571,970 to British Lion, £426,400 to Associated British-Pathe; accounting in the aggregate for £1, 989,431 to those three companies alone.

Spot analysis of the involved return shows that in the second year of the Plan's working the average payment in regard to first features was £14,319. First feature payments to G.F.D. averaged per film £20,521; to Associated British-Pathe £19,400; to British Lion £17,382.

Two relatively small distributors judged by the volume of output—Associated British Film Distributors and John Woolf's Independent Film Distributors—came high in the "average" roster; A.B.F.D. with £18,677, Woolf's company with £18,609. But both concerns had acknowledged money-spinners on offer: the former with "Worm's Eye View" and "Reluctant Heroes," the latter "African Queen" and "Gift Horse."

# *Plan World Testimonial For Zukor*

Because he is the "motion picture industry's outstanding pioneer film maker," Adolph Zukor, chairman of the board of Paramount Pictures, will shortly be receiving a magnificent, world wide series of tributes from Variety Clubs International.

Robert J. O'Donnell, Variety International Ringmaster, called the press to his New York headquarters Tuesday noon to tell them some of the plans which have been hatching a while and are now ready to be executed.

Firstly, the celebration will be termed an "around the globe" affair, and envisions dinners and assorted tributes in such places as Hollywood, New York, London, Toronto, Mexico City.

Secondly, it commemorates Mr. Zukor's 50 years in the business, Mr. Zukor's birthday, and the Golden Jubilee of the industry itself.

The first dinner will be January 7, in Hollywood, possibly at the Coconut Grove, although the Statler there had been sought because of greater capacity. All of the screen's leaders will probably be there, as well as the Governor and other civic dignitaries. This dinner will mark Mr. Zukor's 80th birthday.

The second will be March 4 in New York. In addition to the amusement leaders and those from politics, there will be many from business and finance. This dinner will mark Mr. Zukor's entrance into the business 50 years ago.

Mr. O'Donnell said his plan for Variety sponsorship of industry tributes was received enthusiastically at the Pittsburgh convention. He said it originated when he learned Paramount executives planned a birthday dinner for the veteran leader. He added:

"The life of Adolph Zukor is an example of an American dream fulfilled. I can think of nothing more worthwhile for our industry than to hold up Mr. Zukor as a shining example of what this business stands for."

He also feels Mr. Zukor might be the one to present the Variety Humanitarian Award at the Mexico City meeting in April.

## Calgary Pioneers Elect

*TORONTO:* Harry Boyce of Lethbridge has been elected president of the Calgary district of the Canadian Picture Pioneers, succeeding Arnold Entwistle of Edmonton, who became seriously ill recently. The annual meeting contributed $100 to the work of the Variety Club. First vice-president for the new term is Roly Keil, Edmonton; second vice-president, Joe Godfrey, Picture Butte; and second secretary, Ralph Neill, Calgary.

# MARK 25TH ANNIVERSARY OF VARIETY CHARITIES




***BARKERS. Some of the principal personalities at the Variety Mid-Winter meeting in Pittsburgh last weekend. They are: Marc Wolf, Main Guy; John H. Harris, Big Boss; Bob O'Donnell, Ringmaster; and Jack Beresin, International Chief Barker.***

Twenty-one million dollars have been raised by Variety Clubs in their charities during the past 25 years, Nate Golden, of Washington, chairman of the organization's Heart Fund, told its mid-winter meeting in Pittsburgh last weekend. Mr. Golden was one of the speakers at the windup banquet in the Hotel William Penn, and exemplified in his speech the tenor of the whole affair: the preoccupation of the delegates with the chief work of their tents, the raising of funds for charities and their administration.

The banquet celebrated the silver anniversary of Tent Number One, Pittsburgh. Other speakers were Congressman Dewey Short, Missouri, chairman of the Armed Forces Committee; John H. Harris, Big Boss; Robert J. O'Donnell, Ringmaster; Marc J. Wolf, Main Guy; George Hoover, First Assistant Chief Barker; C. J. Latta, London; and William McCraw.

Mr. Golden noted that in this year alone, the Variety tents have spent $3,000,000 in charity. During the three-day affair, members helped stage an all-night telethon on station WDTV, which raised pledges of more than $150,000 for the Rosalia Foundling Home, to be known later as the Catherine Sheridan Variety Wing.

The delegates, from 39 tents, some of them in England, Ireland, and Canada, were told by Mr. Hoover that arrangements are complete for the next annual convention, April 18-23, at Mexico City, and that the Mexican Government has appropriated $50,000 towards expenses. Mr. Hoover and Charles Skouras will be convention chairmen.

Retiring chief barker of Tent 1, William Finkel, received tribute for his service, and the new chief barker, Carl Doser, was introduced.

Some of the many speakers during the sessions were Jack Beresin, International Chief Barker, who in his opening remarks outlined the program; Murray Weiss, Property Master; John Rowley, Second Assistant Chief Barker; George Eby, International Dough Guy; and Jack Chisholm, international Press Guy; Pappy Dolson and John Fulton, of Atlanta, who conducted an open forum on club financing management and entertainment; and Abe Montague, president of the Will Rogers Memorial Hospital, who spoke of the hospital's fund raising plans.

Some others were Rotus Harvey, from San Francisco; Jack Dumestre, of Atlanta; and George Altman, Toronto—all of whom gave details of charity drives by their tents.

## 20th-Fox Earnings Rise For 39-Week Period

20th Century-Fox Film Corporation and all subsidiaries, including Wesco Theatres, Inc., and Roxy Theatre, Inc., this week reported consolidated net earnings after all charges for the 39 weeks ended September 27, 1952 at $2,768,191, together with a special credit of $1,077,755 arising from a change of accounting procedure for foreign operations. Total earnings and credit thus are $3,845,946, equal to $1.39 per share on the 2,769,484 shares of common. This compares with last year's corresponding earnings of $2,147,628.

# That Outlaw Gal

***BUSINESS WAY UP*** **in early dates, with Jane... the singing, hip-swinging, gun-slinging terror of good men and bad... making things jump! Ask them in New**

# JANE RUSSELL

as "M"

in TRUCOLOR



with SCOTT BRADY · FORREST TUCKER · ANDY DEVINE · Produced by HOWARD WELSCH ·

# *is Making a Haul!*

**York, Des Moines, Pittsburgh, Boston... and soon in Kansas City, Minneapolis, St. Paul, San Francisco, Oklahoma City, and scores of key cities Coast to Coast!**

# *ontana Belle"*

*Co-starring*

## GEORGE BRENT



***Hotter than Hot! The way Jane sings "The Gilded Lily!"***

**Associate Producer ROBERT PETERS • Directed by ALLAN DWAN • Screenplay by HORACE McCOY and NORMAN S. HALL**



*AT THE TESTIMONIAL DINNER in Hollywood to Louis B. Mayer. In order are Norma Shearer, Mr. Mayer, and Sol C. Siegel, president of the Screen Producers Guild, holding the Milestone Award his organization presented to Mr. Mayer.*

# Mayer Cites Future of Cinerama

Honoring his major contributions to the motion picture industry, the Screen Producers Guild Annual Milestone Award went the evening of November 19 to Louis B. Mayer, former head of MGM production and now chairman of the board of Cinerama. The presentation was at dinner in the Biltmore Hotel, attended by more than 700 of the industry.

Sol. C. Siegel, Guild president, said the Award was for Mr. Mayer's advancement of the industry and of the producer, as he is known today.

Mr. Mayer, in acceptance of tribute, reminisced of the old days, and the new developments which came along, and said he now is part of something he considers tremendously thrilling, Cinerama. He added it poses questions of usage, and predicted that "no more than 200 theatres will have Cinerama within the next two or three years.

"It is for selected theatres, for selective stories, for selective audiences."

Of television, Mr. Mayer said it was but one of a number of things which hurt. He cited night baseball, canasta, the automobile, and other distractions. These all are challenges, he believes, and challenges are met with vitality and imagination.

Master of ceremonies at the affair was George Jessel. General chairman was Buddy Adler. Arthur Freed produced a show which was introduced by Mr. Jessel. Some of the talent in that show follows: Jack Benny, George Burns, Bob Hope, Lena Horne, Ethel Merman.

On the dais with Mr. Mayer was Norma Shearer, widow of the late Irving Thalberg, producing associate of Mr. Mayer.

Among those present were Van Johnson, Dick Powell, June Allyson, Jane Wyman, James Mason, Esther Williams, Joan Fontaine, Dean Martin, Laraine Day, Lucille Ball, Desi Arnaz, Tony Martin, Cyd Charisse, Ann Blythe, Edward Arnold, Irene Dunne, Stewart Granger, Jean Simmons, Ronald Reagan, Dinah Shore, George Montgomery, Ann Sheridan and Jean Hersholt.

## Six MGM Mermaids Begin Cross-Country Tour

Six "Million Dollar Mermaids"—swimming starlets who appear with Esther Williams in the MGM "Million Dollar Mermaid"—left Hollywood last week for a two-weeks' tour of 50 key cities across the country to publicize the film. The girls, modeling 1953 swim wardrobes as well as old-fashioned suits, will meet newspaper, radio and TV contacts and, it is hoped, be interviewed underwater by some critics.

## UNITED PARAMOUNT BOOKS "BWANA"

**United Paramount Theatres announced this week that it has booked the Natural Vision three-dimensional feature, "Bwana Devil," over its entire circuit. The premiere was held Thanksgiving Day at the Paramount Downtown and Paramount Hollywood in Los Angeles, with subsequent bookings to follow as soon as prints are available. A similar deal with RKO Theatres is said to be pending. Meanwhile, M. L. Gunzburg, president of Natural Vision Corporation, revealed in Hollywood that the company plans production of 12 more films within the next 15 months, including "Spear in the Sand."**

# Paramount Eyes 3rd Dimension

Paul Raibourn, Paramount vice-president who recently returned to New York from the Coast, disclosed on Monday that the company has stepped up its motion picture research program, exploring the fields of third dimensional films and stereophonic sound more intensely.

To meet the growing research demands, larger sums of money are being requested by Paramount's research department, headed by Loren Ryder.

The mushrooming interest in technological advancement throughout the industry was attributed by Mr. Raibourn to the current run of "This Is Cinerama" at the Broadway Theatre in New York.

The Paramount vice-president expressed the belief that technological advances will tap a wide audience for motion picture theatres.

He advised to expect an announcement in the near future on Paramount's tri-color Chromatic TV tube. He declined to say what the announcement would be, however.

Mr. Raibourn acknowledged that Columbia Broadcasting System's television executives continue to express interest in the possible purchase of Paramount's backlog of short subjects.

## Two Minneapolis Suits Ask $2,418,000 Damages

*MINNEAPOLIS:* Two anti-trust suits totaling $2,418,000 in damages have been filed here in U. S. District Court.

The major one, seeking $2,250,000 in damages, was filed by Harold Field and Harold Kaplan of the St. Louis Park Theatres Co. Named as defendants are the Minnesota Amusement Co. and eight majors. Mr. Field and Mr. Kaplan run the Park Theatre.

A conspiracy suit for $168,000 against seven major film companies and Minnesota Amusement Co. was filed by Charles Rubenstein, Inc., and Rubenstein & Kaplan, operators of the Hollywood, a 975-seat neighborhood house in Northeast Minneapolis.

## Elect Wild President of Colosseum of Salesmen

Ray Wild, Dallas, was elected president of the Colosseum of Motion Picture Salesmen of America, at its eighth annual convention, in Atlanta, over the weekend. Other new officers are Ed Ashkins, Los Angeles, vice-president; Jim McCormick, Atlanta, second vice-president; Floyd Klingsmith, Pittsburgh, secretary; and Tom McKean, Oklahoma City, treasurer. More than 100 attended. The convention resolved for repeal of the Federal admissions tax and against the government 16mm suit, and chose New Orleans as site of the next convention.


The new RKO's Big Technicolor Show for Your Holiday Harvest!
Thunderous adventures of the swashbuckling Sons of Satan... produced by hit-after-hit maker Edmund Grainger, who gave you "Wake of the Red Witch," "Sands of Iwo Jima," "Flying Leathernecks," "One Minute to Zero" and more!
BLACKBEARD THE PIRATE
color by TECHNICOLOR
starring ROBERT NEWTON
LINDA DARNELL · WILLIAM BENDIX
with KEITH ANDES · ALAN MOWBRAY
AN EDMUND GRAINGER PRODUCTION
Directed by RAOUL WALSH · Screenplay by ALAN LeMAY · Produced by EDMUND GRAINGER
RKO RADIO PICTURES
FULL-COLOR ADS SPEARHEAD GIANT NATIONAL CAMPAIGN!
Full-pages and fractional-pages in top-circulation weeklies, Sunday newspaper supplements and others for a sensational 50,000,000 circulation coverage!

# People in The News

MAX E. YOUNGSTEIN, vice-president of United Artists, has been named public relations chairman of the 25th anniversary committee of the National Conference of Christians and Jews.

JOSEPH KAUFMAN has been named director of the exhibition and theatre operations of Cinerama Production Corp., LOUIS B. MAYER, board chairman, has announced.

BEN KALMENSON, general sales manager of Warner Bros., WALTER READE, JR., president of Walter Reade Theatres, and SI SEADLER, MGM advertising manager, respectively, have been named chairmen of the National Conference of Christians and Jews' distribution, exhibitor and advertising-publicity committees.

ORTON H. HICKS, director of Loew's International 16mm department, on Tuesday addressed the senior class of Great Neck High School, Great Neck, L. I., on "Motion Pictures and Their Effect on Public Opinion."

JACK CUMMINGS and BILL THOMAS will deliver the two concluding lectures in the Screen Producers Guild six-lecture series. The former will lecture Dec. 4 on "Post Production," and the latter Jan. 8 on "Exploitation and Distribution."

ERNEST L. SCANLON has resigned as manager of the RKO studio to become treasurer of Cinerama.

WILLIAM ORNSTEIN, MGM trade press contact, next month will have short stories published in three magazines, "Prairie Schooner," "New Story" and "American Jewish Times Outlook."

NATE J. BLUMBERG, chairman of the board of Universal Pictures, was paid tribute last Friday by Universal-International executives in observance of his 40th anniversary in the industry and his selection as "Motion Picture Pioneer of 1952" at a luncheon in New York.

ARTHUR B. KRIM, president of United Artists, is en route to Europe for meetings with producers there.

CHARLES K. FLINT will retire from active service as Eastman Kodak vice-president and general manager of Kodak's Park Works on Jan. 1. IVAR N. HULTMAN, company vice-president and assistant general manager at Kodak Park, will succeed him.

GEORGE W. EBY, treasurer of Harris Enterprises, has resigned to open his own office, specializing in accounting for the entertainment industry.

## HONOR EDITOR OF BETTER THEATRES



***HONOR TO GEORGE SCHUTZ, editor of "Better Theatres." The scene above is at the Ivanhoe Restaurant, Chicago, at which associates of the long time theatre equipment editor and writer tendered him a dinner during the TESMA and Allied conventions in that city. Mr. Schutz is at the right, holding the scroll marking 25 years of service to the industry. His friend is Oscar Neu, equipment manufacturer and a founder of TESMA.***

# 30 Theatres In "Carmen" TV Pick-up

At least 30 theatres are now scheduled to carry Theatre Network Television's coast-to-coast "Carmen" telecast from the stage of New York's Metropolitan Opera the evening of December 11. The latest circuit to join the TNT lineup is Warners Theatres, while RKO Theatres has announced that it will carry the event in two situations.

Signing of the theatres for the "Carmen" telecast was described by a TNT spokesman as "the most rapid conclusion of deals" for any TNT event to date, including the Walcott-Marciano heavyweight title bout. A total of up to 50 theatres have indicated that they would like to carry the telecast but before many of the deals can be signed, coaxial cable clearances from the American Telephone and Telegraph Company must be procured.

Harry Souvaine has been selected by TNT as producer of the telecast, the first entertainment show in the history of the theatre TV medium. Clark Jones is the TV director for the three-hour performance, starring Rise Stevens, Nadina Conner, Richard Tucker and Robert Merrill.

To get maximum effects for the theatre audiences across the country, the Metropolitan has agreed for the first time to special television lighting of its stage. TV cameras and technical crews of the DuMont Television Network will be used for the telecast with cameras located in the "Diamond Horseshoe" boxes, in the orchestra pit, and for special programming, outside the auditorium of the Metropolitan.

Warners Theatres announced this week that it had booked the attraction into the Stanley, Philadelphia, and Warner's Hollywood, Los Angeles. An RKO Theatres' spokesman said that although a TNT contract still is to be signed, the circuit plans to carry the telecast in two houses, the location of which is undecided. The only circuit to announce publicly a "'Carmen' deal" is Loew's. Five affiliated United Paramount houses have joined the network.

The 50th Street Guild theatre in Rockefeller Center, New York, currently is selling reserved seat tickets for the telecast at $7.20 per seat including Federal admission tax, the highest box office price ever set for a theatre television event. The Walcott-Marciano fight in the middle of September brought $4.80 top.

## Paramount May Make Shorts From Screen Tests

Production of a featurette, "How to Break Into the Movies," announced some weeks ago by Don Hartman, Paramount production head, speaking in New York, may be revised so that the series of screen tests becomes a series of short subjects.

Such was the opinion this week among home office executives in New York, to whom Mr. Hartman had shown his rushes of the tests. They believe, it is felt, that there is too much and too precious, material, to be condensed into one subject.

The original idea was more or less institutional. The featurette, Mr. Hartman believed, could be distributed for nominal cost as a public relations job for new stars the company has developed, and for the industry in general by allowing the public to see how tests are made.

## Allied Artists Uses TV Spots for "Flat Top"

For the first time, Allied Artists is using television as an advertising medium, having launched a TV campaign with 16mm trailers in connection with the San Francisco engagement of "Flat Top," currently in its second week at the St. Francis theatre. The campaign includes two one-minute and two 20-second trailers containing scenes from the picture, as well as two special trailers featuring Erskine Johnson, Hollywood columnist, naming the film "the picture of the month." The trailers are available from the studio for all key bookings.

## BOOK REVIEW

**TWO REELS AND A CRANK by Albert E. Smith, in collaboration with Phil A. Koury, with the subtitle "From Nickelodeon to Picture Palace." 285 pages, illustrated, no index. Doubleday & Company, New York. $3.75.**

Once there were three Englishmen: Blackton, Smith and Rock.

J. Stuart Blackton became a draughtsman and chalk talk artist. Albert E. Smith was a prestidigitator and spirit cabinet performer. William T. Rock, twice their age, had been a scrivener in England and at the time of juncture had a billiard hall in New York. As first flight pioneers of motion picture exhibition, and presently production, they became the American Vitagraph Company.

Mr. Smith is the survivor of the trio, and this is very much his book.

The volume is studded with anecdotes which is its principal value to the lay reader. Unhappily an appreciation of the values concerned makes demand for a not very commonly held perspective on the motion picture industry. There are, however, exciting narrative glimpses of Mr. Smith as a cameraman before and at the turn of the century at such scenes as the assassination of McKinley, Theodore Roosevelt pausing to strike a pictorial pose on his way up San Juan Hill, and excitement in the Boer-British War.

Mr. Smith's recollection of many of the intricate and often stormily rugged movements of affairs in the early history of the films is strictly his own and sometimes astonishing. Researchers may one day be faced with perplexity about his claims in view of long established records. There is, for instance, his remarkable assertion, made on book jacket and in text, that he held priority in motion picture projection. He relates that Edison borrowed the Smith projector and that it was copied "plate for plate" at West Orange. That is hard to square with a subsequent statement about being under pressure by fear of an infringement suit. It is also hard to fit alongside the account from J. Stuart Blackton about how he, working as a newspaper space man on illustrated features, interviewed Edison and made a contact through which Blackton and Smith were able to buy an early Edison projecting kinetoscope and in turn converted it into a camera. Mr. Smith's projection story would have been a sensation under examination in court in the patent wars, half a century ago. It comes late. It is, however, his story and this is no time to try that issue again. Too many readers would think it a quibble now. He's just remembering.

The record is clear and supported by legal archives that Mr. Smith had a number of important technical contributions, notably a framing device to keep the image centered on the screen when film jumped a sprocket, which it often did then. He also had a hand in eliminating flicker with a multiple blade shutter. Perhaps more important than his mechanical skill, he had a decided business capacity. Few got as much to show for their efforts, or kept it so well as he.

Meanwhile this book is not for the technological historian. It does contain a high colour, and it gives another special view of our country as we emerged into the twentieth century.

There are bits of humour in these pages, and some of the best of them not entirely by design. Take a naif footnote on page 212:

*"The reader may feel the references to 'Miss Stewart' and 'Miss Joyce' are unduly formal; it was a Vitagraph rule. The courtesy of social address was strictly adhered to by all persons on the lot. We insisted that no matter what a person's occupation, it was 'Mr. So-and-So' and "Miss So-and-So,' not 'Harry' or 'John' or 'Mary.' This was part of a plan to exert every precaution in favor of our young actresses. While it may have been regarded as an unusual presumption on our part, we neverthtless ordered all couches to be removed from dressing and make-up rooms. The facts show that Vitagraph was the most circumspect of all studios of the time."*

Mr. Smith does not make clear, however, how the couches got there in the first place, and just what brought so sweeping a managerial decision. It was probably the performance of some "So-and-So." There were some around in Flatbush in those days.

What was left of Vitagraph was sold to Warner Brothers in 1925. The company had enjoyed much adventure, weathered some disasters, and was a success with as honorourable a tradition as is to be found in the annals. I think the principal credit goes to Albert E. Smith. —*Terry Ramsaye*

# HEARST PLEDGES NEWSPAPER SUPPORT TO FILM INDUSTRY

"Continued sympathetic understanding and support of all our organizations to the problems" of the motion picture industry were pledged by William Randolph Hearst, Jr., last week at a luncheon in his honor given by the Associated Motion Picture Advertisers in New York.

The publisher of the *New York Journal-American* and *American Weekly* and editor-in-chief of all Hearst enterprises declared that the friendship between the newspaper and motion picture industries "is a heritage I'm proud to continue and extend with every facility at our command." On being introduced by master-of-ceremonies Howard Dietz, a former Hearst employee, Mr. Hearst received a standing ovation from representatives of both industries to whom he then outlined similarities in their professions.

"Both industries," he said, "have drawn largely from life itself, a bid for public favor with every issue, and measure of our success by box office returns . . . both must be constantly in touch with the man in the street, his aspirations, his fears, his desires. Our success will reflect how well we maintain our contact with him."

Harry McWilliams, AMPA president, read several wires from west coast notables expressing hearty agreement over the cooperation which the Hearst enterprises, reaching approximately 25,000,000 people daily, have accorded the motion picture industry through the years. Among the senders were Joseph Schenck, Herbert J. Yates, Walter Pidgeon (as president of the Screen Actors Guild), and stars Susan Hayward, Betty Grable, Broderick Crawford and others.

## Columbia Declares Dividends

Columbia Pictures Corporation this week declared a dividend of 25 cents a share on its common stock payable December 18, 1952, to stockholders of record December 4, 1952.

## Balabans Apply for TV Channel in Milwaukee

Harry and Elmer Balaban, of the H. & E. Balaban Circuit, owners and operators of theatres in Milwaukee and Detroit, applied for their second television channel, this one in Milwaukee. They already have started construction of their station in Rockford, Illinois. Leading theatres in the circuit are the Esquire, Surf, and Commercial, Chicago; Downtown, Detroit; and several drive-ins. Harry and Elmer are brothers of John, Barney, and A. J., all prominent members of the motion picture industry. John, of Balaban and Katz, Chicago subsidiary of United Paramount Theatres, was instrumental in the establishment of WBKB, the Balaban and Katz television station, which was the first TV station in Chicago.

## "Hans Christian Andersen" Gets Chicago Extension

*CHICAGO* — Samuel Goldwyn's "Hans Christian Andersen" has been awarded an extended run of eight weeks in the Chicago Loop, in a decision handed down Monday by Federal Judge Michael Igoe. James A. Mulvey, president of Samuel Goldwyn Productions, was present at the hearings. The theatre and opening date for the Chicago run of "Hans Christian Andersen" have not yet been set.

## Pathe and DeLuxe Labs Sign New IA Contracts

New wage agreements covering all office employes of both Pathe and DeLuxe Laboratories in New York have been reached following negotiations between the managements and Local H-63 of the International Alliance of Theatrical Stage Employes. Increases of about 10 per cent are provided.

# . . . Don't Wait 'Til

For A Really

## HAPPY NEW YEAR

Make Your Plans Now To Get '53 Off To A

Bang-Up Boxoffice Start With All This Great Product From

## PARAMOUNT

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**ROAD TO BALI** . . . Color by Technicolor. Bing Crosby, Bob Hope, Dorothy Lamour



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**THUNDER IN THE EAST** . . . . . Alan Ladd, Deborah Kerr, Charles Boyer, Corinne Calvet



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**TROPIC ZONE** . . . Color by Technicolor. Ronald Reagan, Rhonda Fleming, Estelita



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**THE BLAZING FOREST** . . . . Color by Technicolor John Payne, William Demarest, Agnes Moorehead,



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**THE SAVAGE** . . . . Color by Technicolor. Charlton Heston, Susan Morrow, Peter Hanson, Joan Taylor



# The Last XII Minute



**THE TURNING POINT** . . . . . William Holden, Edmond O'Brien, Alexis Smith

CECIL B. DEMILLE'S

**THE GREATEST SHOW ON EARTH**

Color by Technicolor. Betty Hutton, Cornel Wilde, Charlton Heston, Dorothy Lamour, Gloria Grahame and James Stewart



# POSTPONE RKO RECEIVER SUIT

## *Company Attorneys Urge Delay of Case Until Officers are Elected*

A reconstitution of the boards of RKO Pictures and RKO Radio Pictures is expected within another week, it was asserted by Albert R. Connelly, attorney representing the parent and subsidiary companies, at the New York Supreme Court hearings last Friday on the receivership application filed by three minority stockholders.

A postponement was granted RKO Pictures by Justice Henry Clay Greenberg on the hearing of arguments until Dec. 10, over the opposition of Louis Kipnis, attorney representing the minority stockholders, who claim to own 2,525 shares.

### *Show Heavy Loss*

Meanwhile this week the company announced a net loss for the three months ended September 27, after all charges, of $1,064,932, which compares with a profit of $588,816 for the same quarter in 1951. For the nine months ended September 27, operations resulted in a net loss of $4,777,766 as against a loss of $145,904 for the same period in 1951.

At the court hearings the plea for postponement was joined by attorneys representing Samuel Goldwyn Productions and Walt Disney Productions, releasing through RKO; Atlas Corp., one of RKO Pictures' leading stockholders, and David J. Greene, claiming to own and control more than 78,000 shares of RKO Pictures stock.

### *Sees Early Reorganization*

In arguing for a delay, Mr. Connelly, of the law firm of Cravath, Cwaine and Moore, informed the Court that the two principal directors of the company were then on the coast working on the reconstitution of the board. Apparently the reference was to Sherrill Corwin, acting chairman of the board, and Edward J. Burke, the other director, who is also a member of the Ralph Stolkin syndicate which bought the controlling interest in the company from Howard Hughes. The attorney added that the two directors were expected in New York shortly.

In his ruling granting the 19-day postponement it was pointed out by Justice Greenberg that the appointment of a temporary receiver is a "serious matter" and a "drastic step," warranting a full and complete hearing on the arguments. He indicated that if all the parties to the dispute were not ready by that date, he would consider a further postponement.

Mr. Kipnis, representing minority stockholder Eli B. Castleman of Detroit and Louis Feuerman of New York, argued that if they agreed to the adjournment it might be "misconstrued" or that "some misfortune" might occur to the company in the interim.

Whitney Seymour, of Simpson, Thacher and Bartlett, who represented the Atlas Corp., and Walt Disney Productions, joined in RKO's application for adjournment and indicated that his clients would file affidavits. Atlas, according to its most recent report, as of June 30, stated that it owned 76,500 shares of RKO common.

### *Argue for Postponement*

Isadore J. Kresel, counsel for Mr. Greene, also argued for a postponement and expressed his opposition to the appointment of a receiver. Following the court session, Mr. Kresel denied that he was forming any stockholders committee or had been approached to join such a committee for a possible proxy contest.

A representative of the law firm of Rosenman, Goldmark, Colin and Kaye acted as an observer for Goldwyn. Among others attending was Roy Disney, president of Disney Productions. William Zimmerman, company attorney, who was recently named to the board, was the attorney of record.

The first production plans of the company since Arnold Grant resigned as board chairman were announced over the weekend. "Gambler's Moon" will go into production in early February. Edmund Grainger will produce and Robert Mitchum and Robert Ryan will head the cast.

## Rank Group Resigns From Universal Board

Directors of Universal Pictures, Monday, formally accepted the resignation of J. Arthur Rank, Robert Benjamin and G. I. Woodham-Smith from the Universal board at a meeting held in New York.

Rank had continued as a board member following the sale of his stock interest in Universal last spring while Mr. Benjamin and Mr. Woodham-Smith had remained on the board by virtue of their executive association with Mr. Rank. Mr. Rank and Mr. Woodham-Smith tendered their resignations recently, in view of the fact that the former's interest had been sold to Decca Records. Mr. Benjamin resigned when he became chairman of the board of United Artists.

The trio's places on the Universal board will not be filled, according to N. J. Blumberg, board chairman.

## Loew's 20-Cent Dividend

Loew's directors, at their regular board meeting November 18 declared the usual quarterly dividend of 20 cents a share on the common stock, payable Dec. 19, to stockholders of record, Dec. 9.

## IN NEWSREELS

**FOX MOVIETONE NEWS, No. 95**—Ike sees Truman and holds New York talks. Egypt's premiere Naguib sees King Faisal of Iraq. Oona Chaplin back in U.S. Swedish beauty wins "Miss World" contest. Movietone News All-American football team.

**FOX MOVIETONE NEWS, No. 96**—Ike and Dulles visit UN. Sen. Nixon calls on Ike. Water famine in UN. Variety Club 25 years old. Indo-China Reds menace French. Football highlights.

**NEWS OF THE DAY, No. 225**—Ike names first three members of his cabinet. Korea prisoner of war issue stirs UN. Connie Mack at 90. Axeman's derby.

**NEWS OF THE DAY, No. 226**—Ike finds inspiration in UN visit. NATO in war games off Turkish coast. Life terner freed; found innocent. Variety Club's 25th anniversary. Football.

**PARAMOUNT NEWS, No. 28**—First names for Eisenhower cabinet. Eden supports India "PW" plan. Inaugural day in Chile. Connie Mack honored. New Jet plane record. Airliner flies polar route.

**PARAMOUNT NEWS, No. 29**—Ike in visit to UN. Message of faith from President Truman. Last rites for William Green. Breathtaking holiday treat. Football game of the year.

**TELENEWS DIGEST, No. 47B**—Oil fire doused from air. DuPont anti-trust suit. Holland's Prince Bernard visits Mexico. New parking aid. Airline links outposts in Sahara. Study cosmic rays. Chilean inauguration of president.

**TELENEWS DIGEST, No. 48A**—Naval powers in landing test. Milford, Tex. gets new doctor. Nehru honored by natives. Career girl fashion show. Red prisoners reach safety. Football.

**UNIVERSAL NEWS, No. 415**—Eisenhower talks with Truman. Harmon airplane trophy won by Mme. Jacqueline Auriol. Truman receives Thanksgiving turkey. Carlos Ibanez inaugurated as Chile president. Japanese Crown Prince in public appearance. Prince Charles celebrates birthday. Ski time.

**UNIVERSAL NEWS, No. 416**—NATO naval maneuvers. Eisenhower at the UN. Variety Club's 25th anniversary. Underwater camera. Football highlights.

**WARNER PATHE NEWS, No. 30**—Eisenhower gets started on job. Airplane flies Los Angeles-Copenhagen-North Pole route. New jet record. New Chilean president inaugurated. Football highlight.

**WARNER PATHE NEWS, No. 31**—Eisenhower visits UN. Turkey NATO maneuvers. Iraq king in Baghdad. Big oil fire extinguished in two minutes. Variety Club silver anniversary. British Parliament dedicates memorial.

## Homer A. Lord Dies

Homer A. Lord, theatre and motion picture house manager for 45 years, died November 18 at the Mercy Hospital, Philadelphia. He was 72. He began his career in 1907 with the old Keith circuit and was with the Warner Theatres circuit as city manager in Pottstown, Pa. For the past 10 years he was associated with Harry Denbow in the operation of the Congress, Marcus Hook, Pa., and the Media, Media, Pa. His wife, Jeanne, survives.

## Julian S. Jossey

Julian S. Jossey, 59, former vice-president of Hallmark productions, died November 20 in University Hospital, Cleveland. He had been ill for several years with a heart ailment.

## California Unit's New Name

The Independent Theatre Owners of Northern California and Nevada have changed the association's name to Northern California Theatres Association. Nevada still is a member of the group. The original name was changed because Nevada is part of the Northern California exchange territory.

# What kind of town is yours?



whistle-stop?



big-town?

small-town?

great metropolis?

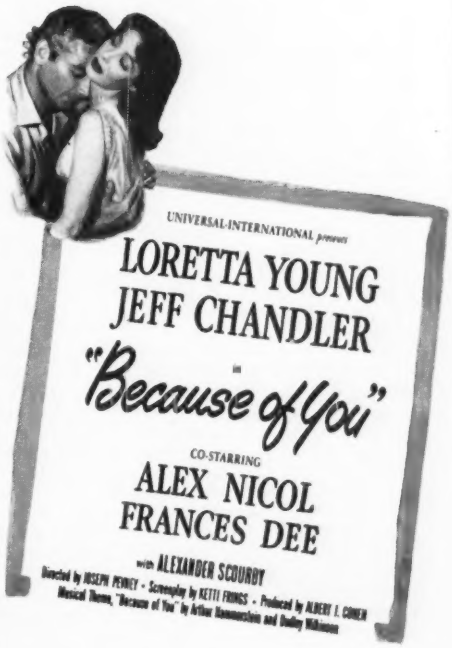
village?



## It makes no difference!

# "Because of You"

## has box-offices booming *everywhere!*




**BIGGEST U-I GROSSER OF ALL TIME...**
at Plaza Theatre, Laredo, Texas; Palace Theatre, Bryan, Texas . . . **Bigger than "EGG AND I"** at Civic Theatre, Portland, Maine . . . **Topping "WORLD IN HIS ARMS"** in Worcester, Mass., Brunswick, Me., Burlington, Vt., Springfield, Mo., Greenfield, Mass. . . . **Beating "BEND OF THE RIVER"** all over Texas—San Angelo, Mount Pleasant, Nacogdoches (and lots more) . . .

**2nd WEEK** in Boston, Washington, Atlanta, Salt Lake City, Atlantic City, Baltimore.

*Bountiful business... Because of* **U-I**

# Hollywood Scene

by WILLIAM R. WEAVER
*Hollywood Editor*

BECAUSE the deadline for Academy Award consideration is but slightly more than four weeks distant, and because companies with likely Academy material on their hands are given to hustling their candidate pictures into exhibition and publicity about them into print, the newspaper columnists have begun listing the various entries, forecasting results, and creating generally a misimpression which, although it usually does no particular harm, assuredly does no good. In point of fact, as exhibitors may have occasion from time to time to point out to misled patrons, there are no "entries" for Academy consideration, and no producer or studio or distributor can "enter" or "nominate" or otherwise stipulate that a certain picture is his candidate for honors. The facts in this widely misunderstood matter are stated in the Academy of Motion Picture Arts and Sciences "rules for the conduct of ballotting" as follows:

### *Year's Pictures Eligible*

"Academy Awards of Merit shall be bestowed for achievements in connection with motion pictures first publicly exhibited for paid admission (previews excluded) in the Los Angeles area (defined as Los Angeles, West Los Angeles or Beverly Hills) between January 1 and midnight of December 31st, following normal exploitation and advertising utilized by the producer for his other pictures within the dates specified."

As the foreging makes quite clear, any and all pictures which open under normal commercial conditions within the Los Angeles area and inside the calendar year are automatically and irrevocably made eligible for Academy consideration. Subsequent to ending of the calendar year all such eligible pictures, regardless of source, stature or repute, are listed alphabetically by title on a reminder list prepared by the Academy and sent to all persons qualified for participation in the nominations.

Nominating is by secret ballot, with membership of several guilds, as well as the Academy, sharing the nominating responsibility. "The five pictures receiving the highest number of votes shall become the nominations for final voting for the Production Award" and "Final voting for the production award shall be restricted to active Academy members," the rules say.

The spasmodic activities which give rise to the rash of Academy conjecturing in the public prints at this time of year consist chiefly of scramblings for bookings at the times and in the theatres considered to be favorable wtih respect to Academy chances. Placing one's favored picture in the finest theatre located in the most convenient place is deemed likely to snare a few votes. As most Awards votings are close, it is figured a few extra may be enough. That is—it used to be. After what happened November 4th, 1952, all previous convictions concerning votes—any kind—are out the window.

◆

FIVE of the eight features started during the week are being filmed in Technicolor, a circumstance reflecting the steady rise in the percentage of pigmentation. Reasons for this rise are many, and well known, the newest among them being the advent of special exhibition processes. Both Cinerama and Natural Vision use color for their introductory programs. It heightens the illusion, in both instances, in such vital degree that neither Cinerama nor Natural Vision will be retreating to black-and-white. The once implausible prospect of 100% conversion to color is becoming less implausible by the minute.

MGM is using Technicolor for "Mogambo," directed by the renowned John Ford and produced by Sam Zimbalist, which has Clark Gable, Ava Gardner, Grace Kelly and Douglas Sinden in principal roles.

Sol C. Siegel is producing "Gentlemen Prefer Blondes" in Technicolor for 20th Century-Fox, with Howard Hawks directing Jane Russell, Marilyn Monroe, Charles Coburn, Elliott Reid and George Winslow.

Twentieth Century-Fox is using Technicolor, also, for an untitled Western in which Jeanne Crain, Dale Robertson, Richard Boone and Carole Mathews are being directed by Harmon Jones. This is the first of the studio's films to be entrusted to Leonard Goldstein, a former Universal-International producer.

U-I is filming two new undertakings in Technicolor with Albert J. Cohen producing both "Prince of Bagdad" directed by George Sherman, has Victor Mature, Mari Blanchard and Virgnia Field in top roles. "East of Sumatra," directed by Budd Boetticher, presents Jeff Chandler, Marilyn Maxwell and Anthony Quinn as principals.

Warner Brothers launched "The City is Dead," with Gene Nelson, Sterling Hayden and Phyllis Kirk under direction of Andre De Toth. The producer credit for this one is being given Bryan Foy.

Vincent M. Fennelly, Allied Artists, started production of "The Homesteaders," a Wild Bill Elliott vehicle with Rick Vallin and William Fawcett in the cast directed by Lewis Collins.

Exclusive Films, London, producing for Lippert release, started "Spaceways," with Howard Duff and Eva Bartok. Michael Carreras is producing, Terrence Fisher directing.

## THIS WEEK IN PRODUCTION:

### *STARTED (8)*

**ALLIED ARTISTS**
The Homesteaders

**INDEPENDENT**
Spaceways (Exclusive Films, London, Lippert release)

**MGM**
Mogambo (Technicolor)

**20th CENTURY-FOX**
Gentlemen Prefer Blondes (Technicolor)
Untitled Western (Technicolor)

**UNIVERSAL-INT'L**
Prince of Bagdad (Technicolor)
East of Sumatra (Technicolor)

**WARNER BROS.**
The City Is Dark

### *COMPLETED (5)*

**COLUMBIA**
Flame of Calcutta (Esskay Pic. Co., Technicolor)
Love Song (Technicolor)

**MGM**
Fast Company
Young Bess (Technicolor)

**20th CENTURY-FOX**
Call Me Madam (Technicolor)

### *SHOOTING (25)*

**ALLIED ARTISTS**
White Lightning

**COLUMBIA**
The Red Beret (Warwick Prod., London, Tech.)

**INDEPENDENT**
Billy Ringo (Edward Small Prod.) formerly Johnny Ringo
Man Crazy (Security Pictures)
Tarzan and the She-Devil (Sol Lesser Prod.)
Rough Shoot (London, United Artists release)
Main Street To Broadway (Cinema Prod., MGM release)
Melba (Horizon Pict., U.A. release, Technicolor)
The Sword and the Rose (Disney British-Technicolor)

**MGM**
The Band Wagon (Technicolor)
Give a Girl a Break (Technicolor)
Invitation to the Dance (Technicolor)

**PARAMOUNT**
Arrowhead (Technicolor)
Here Come the Girls (Technicolor)
Forever Female
Little Boy Lost

**REPUBLIC**
The Woman They Almost Lynched

**RKO RADIO**
Split Second

**20th CENTURY-FOX**
Desert Rats
Nearer My God to Thee
Sailor of the King (formerly Single Handed)

**UNIVERSAL-INT'L**
The Golden Blade (Technicolor)

**WARNER BROS.**
Plunder of the Sun (Wayne-Fellows Prod.)
The System
Trouble Along the Way (formerly Alma Mater)

## Warners Buy Steinbeck Book

Warner Brothers this week announced that it has acquired the screen rights to John Steinbeck's current best-seller, "East of Eden," for which the author will do the screenplay. Elia Kazan will direct.

# The National Spotlight

## ALBANY

Response to the Big Brother portion of the annual Variety Club Denial Day drive, for the benefit of Camp Thatcher, caused co-chairmen Harry Lamont and Charles A. Smakwitz to predict the all-over goal of $15,000 would be reached. Formal dates for the main campaign are Nov. 23-29, but collections will extend into December. . . . International chief barker Jack Beresin sparked the drive with a donation of $200 at the recent kickoff dinner in the Ten Eyck Hotel. . . . Chairman of the can collection committee is George Schenck. . . . Three men from the exhibition ranks, Joe Saperstein, Sylvan Leff and Jules Perlmutter are members of the new Variety Club crew. . . . Film Row representatives are: Arthur Newman, Republic manager; Leo Greenfield, Universal manager; Frank Carroll, Metro chief booker.

## ATLANTA

J. E. McDermott and Carl Miller, Universal special home office representative at the local office. . . . Jack Hefferlam, Princess Theatre, Huntsville, Ala. on a vacation trip to Cuba and Mexico. . . . R. M. Kennedy, theatre owner of Alabama, is new owner of the Capital and Bethy theatres, Elizabethton, Tenn. He will close the Bethy. . . . The Blanding drive-in, Starke, Fla. has closed for the winter. . . . Arthur Greenblott, sales manager, Lippert Productions, was in Atlanta at the local branch. . . . Walt Disney, will film his new picture in Georgia ("Andrews Raid"), to start in the spring of 1953. . . . Louis Waitt, vice-president, and Oscar Howell, president of Capital City Supply Co., back from Chicago. . . . Gault Brown, Jr., new owner of the Madison drive-in theatre, Madison, Tenn. . . . J. E. Ohlinger, new manager of the St. Joe drive-in, Port St. Joe, Fla.

## BOSTON

Bill Horan who resigned as branch manager at Warner's last spring because of ill health, has returned to that company and is selling in the New Hampshire and Vermont territories, replacing Jack McCarthy who has switched to the booking department. . . . Al Swerdlove of Lippert Films has set 38 first run bookings for "Hellgate" and "Mr. Walkie Talkie" in this area, backed by a TV and radio spot announcement campaign for six days before the opening. This is the first time that an independent distributor has used extensive TV spot advertising in New England. . . . Nat Ross, former film salesman for UA has joined Relston, Inc., theatre candy concessionaires, and will travel in Maine, New Hampshire and Vermont, under Jim Godsill, sales manager. . . . The New England locals of IATSE held their annual convention at the Hotel Bradford on Nov. 21 with Second International vice-president, James Brennan presiding.

## BARKER A-VISITING



***David Miller, manager of the Buffalo exchange for Universal-International and chief barker of the Buffalo tent of the Variety Clubs (Tent No. 7) greets Buffalo's own favorite star, Suzan Ball, on Mr. Miller's recent visit to the Universal studios on the coast.***

## BUFFALO

Arthur Krolick, Charlie Taylor and Leon Serin busy guys these days as they prepare for the big screen telecasting of the Metropolitan performance of "Carmen," at the Center theatre, December 11. . . . Morris Schmalzback, auditor, visiting local Fox exchange. . . . The following have been nominated for directorships in Tent 7, Variety club of Buffalo: Spencer V. Balser, Harry L. Berkson, M. A. Brown, John G. Chinell, Herb Gaines, Wally Gluck, Robert Hayman, Marvin Jacobs, Billy Keaton, Arthur Krolick, W. E. J. Martin, George H. Mackenna, Dewey Michaels, Jack Mundstuk, Chris Pope, Albert Ryde, Richard Walsh, Elmer Winegar and Max Yellen. The following have been nominated for delegates to the Variety Clubs International convention in 1953: William D. Dipson, Wally Gluck, Myron Gross, Leo Katz, Arthur Krolick, Ben Kulick, W. E. J. Martin, Dewey Michaels and Jack Mundstuk. Tent 7 will hold its annual election, December 1. . . . Harry Berkson, Monogram, enthusiastic over big promotion plans being laid down for the local showing of "Flat Top" and "Battle Zone."

## CHICAGO

The 1952 National Allied Theatres Convention wound up with a demonstration of good feeling as Ronald Reagan's plea for help for comedian Eddie Garr met with tremendous response from the delegates in the form of a purse of over $1,600. Garr is at Passavant Hospital here, where he is confined by a heart attack. . . . Jack H. Levin of Jack H. Levin Associates was here laying the groundwork for expansion of his theatre checking service. . . . The Plaza, with an all-Mexican show consisting of a feature and 3 Mexican film stars on the stage, raised its price to $1.25. . . . Milton Brown, recently transferred from his position as Great States city manager of Galesburg to a similar position in Rockford, has resigned. Russell Stevenson, manager of the Times, Rockford, will take over and Richard Williams, assistant at the Fisher, Danville, moves in as manager of the Times. . . . George Cooper of United Films has formed his own advertising agency and is handling the Bill Irvin show from the Crossroads Restaurant. . . . Helen Deutsch, author of the screen play of "Plymouth Adventure," was speaker of the evening at a dinner of the Mayflower Descendants.

## CINCINNATI

For the first time in several years, the RKO Lyric is playing an extended move-over run, the attraction being "The Quiet Man." . . . Edwards J. Hanlon, Sr., veteran projectionist, died at his home here November 18. He was a charter member of Local 327, Moving Picture Operators. . . . A jury in Common Pleas Court rendered a verdict against William J. Bein, operator of the State theatre, who brought a $10,785 damage suit against local contractors, claiming improper design and negligent installation of an air-conditioning system. . . . The RKO Albee is playing "Plymouth Adventure" as a special Thanksgiving Week attraction. . . . Three bandits held up the cashier of the Greene drive-in, at Fairborn, Ohio, at gunpoint, but were frightened away by the timely arrival of late patrons. . . . A new gas heating system and other extensive replacements and renovation have been completed at the Liberty theatre, in Pikeville, Ky.

## CLEVELAND

Malva Rosenblatt, secretary to Nat Wolf when he was Warner Ohio zone manager, has joined the Monogram office staff. . . . Julius Lamm, for 22 years manager of Warner's Uptown theatre which this week celebrates its 25th anniversary, was guest of honor at a luncheon of the Glenville Corners Business Men's Club of which he is a past president. . . . Morris Blacker resigned as assistant manager at the Lower Mall to take over the management of Jack O'Connell's Loop theatre, Toledo and Paulding theatre, Paulding. . . . Abe Schwartz, partner of Jack Shulman of the Shulman-Schwartz Circuit, left for his annual winter stay in Miami. . . . Joe Robins, Warren exhib, also left for Florida. . . . Mrs. Lemoyne

*(Continued on following page)*

(Continued from preceding page)
Thompson closed the Port theatre, Freeport, which she acquired a month ago. . . . Peter Marshall has been transferred from the United Artists Albany office to Cleveland as Toledo territory salesman. . . . Bill Lissner has joined the temporary line-up in the local Universal exchange.

## COLUMBUS

The Ohio Sesquicentennial Commission will ask the Ohio Legislature for a $200,000 appropriation for an outdoor theatre and for a pageant depicting the history of Ohio and the Northwest Territory. . . . Ellie Boley, Junction City, Ohio sophomore, was chosen Ohio State Homecoming Queen and presented with a wrist watch sponsored by Spencer Tracy. Manager Walter Kessler of Loew's Ohio acted as stand-in for Tracy. . . . Enough educational TV stations to blanket the state are being planned, according to President Howard Bevis of Ohio State. . . . Gold lifetime membership cards in the stagehands' union were presented to Edward Gregory, 81, and Albert Dolder, 76, at a dinner here. Gregory has been a stagehand for 60 years and Dolder for 50. Both are still active.

## DENVER

Wm. Cahill, formerly a Universal salesman, has taken a job selling, for the Ebersole Concessions. . . . Universal is doing a major remodeling job, making a new private office for Mayer Monsky, branch manager, and giving more much-needed room for the front office. . . . Maxine Law is returning to film row after a long absence, and goes to work as cashier for her former boss, C. J. Duer, this time at Allied Artists exchange. The last time the two worked together was at Selznick Releasing Organization. . . . Jack Pattison, head shipper at Allied Artists, is expected back on the job about Feb. 1. He is now in the Army. . . . A. P. (Tony) Archer, Civic Theatres president, vacationing in Hawaii, and reports success fishing, having caught at least a 210-pound Marlin, after a four-hour fight. . . . Ted Knox, supply dealer, was wounded in the face, near the eye, by a shotgun pellet, during a pheasant hunt.

## DES MOINES

Central States Theatre Corp. plans to construct a drive-in at Charlton. Capacity will be 400 autos. . . . Iowa Falls' new drive-in is under construction south of the city. Manager I. C. Jenson reports that the open air house has been named the Falls drive-in. . . . Bert Baldwin, who drives a film delivery truck, put out a fire at the Titonka theatre before the fire department could get there. The fire started on the floor around the theatre heater; the floor was burned and there was some smoke damage. . . . Gene Cramm has been named manager of the Zephyr at Burlington. Cramm a native of Clinton, had been managing a drive-in at Dubuque for Central States. . . . Elmer Knockel is the new manager of the Cascade theatre at Cascade. He succeeds Paul Loes, resigned. . . . New shipper at NSS is Sindey Smith. . . . The NSS family group elected new officers. Carol Strouse will serve as president; Cora Price was named secretary and Margaret Shields treasurer. The group plans the social activities for the exchange.

## DETROIT

The Mideast Circuit headed by Nate and Ray Schreiber, has closed down the Palmer Park theatre in suburban Highland Park. The Majestic and Garden were also closed recently, reducing the circuit from 5 to 2 houses. . . . Robert Misch, who was with the Butterfield Circuit for 25 years, is now booker for the Paramount Exchange. . . . Clair Townsend, manager for Lippert Pictures here, is vacationing in Florida. . . . Ben Robbins, Universal manager here, will be home soon from Los Angeles. He and his wife were injured in an auto accident while vacationing. . . . All Detroit drive-ins have closed up for the winter. . . . Max Schreiber of Associated Theatres is now handling deep-freeze equipment. . . . Al Ackerman of the Eastside theatre, very active in polio work, is in complete charge of a huge party to be given in the Veterans Memorial Building with all proceeds going to the Sister Kenny Polio Hospital Fund.

## HARTFORD

The three Bailey theatres in New Haven, the Westville, Whalley and Whitney, have installed large-screen television in their lounges for convenience of patrons. . . . Majority of Connecticut drive-in theatres already have closed down for the season. . . . Frank Morin, for 15 years with Warner Bros. Theatres, is now working for a Hartford department store. He resigned as manager of the Regal, Hartford, several years ago. . . . Earl Robinson, formerly manager of the Warner Regal, Hartford, has been named manager of the circuit's Circle Theatre, Manchester, Conn. . . . James F. McCarthy, manager of the Warner Strand, Hartford, is back at his desk, following a southern vacation trip. . . . Hartford visitors: Bernie Levy, Lou Ginsburg, Amalgamated Buying and Booking Service, New Haven; Joe Spivack, Connecticut Theatre Candy Co., New Haven; Hector Frascadore, Farmington (Conn.) drive-in; Bruno Weingarten, New London-Norwich drive-in, Montville, Conn.; Jack A. Sanson, Manchester, Conn., city manager, Warner Bros. Theatres.

## WHEN AND WHERE

**December 1-3:** Annual convention, Allied Theatre Owners of Indiana, Hotel Lincoln, Indianapolis.

**December 9:** Annual convention, Independent Exhibitors of New England, Sheraton-Plaza Hotel, Boston.

**December 10-11:** Meeting of the board of directors and executive committee, Council of Motion Picture Organizations, Blackstone Hotel, Chicago.

**January 11:** Caravan committee meeting, Allied States Association, Jung Hotel, New Orleans.

**January 12-13:** Annual board of directors meeting, Allied States Association, Jung Hotel, New Orleans.

**January 13-14:** Annual convention, Allied Theatre Owners of Gulf States, Jung Hotel, New Orleans.

**February 23-25:** Annual convention, Allied Independent Theatre Owners of Oklahoma, Biltmore Hotel, Oklahoma City.

**March 4:** Drive-in operators' meeting, sponsored by the Kansas Missouri Theatre Association, Kansas City, Mo.

**March 23-26:** National drive-in convention and annual convention, Allied Theatre Owners of Wisconsin, Milwaukee.

## INDIANAPOLIS

The Indiana will carry TNT's "Carmen" Dec. 11 if a line can be cleared, according to manager Al Hendricks. . . . Marc Wolf, Variety's international main guy, attended the 25th anniversary festivities in Pittsburgh. Claude McKean, WB branch manager and chief braker of Indianapolis Variety, also was in the Smoky City last week. . . . Dean Brown had booked the Renfro Valley Barn Dance for the Lyric's stage Thanksgiving week. Keith's also will step back into the first run class with "Outpost in Malaya.". . . William A. Carroll, secretary of the Allied Theatre Owners of Indiana, estimates that 70 Hoosier exhibitors attended the National Allied convention in Chicago last week. . . . M. Brazee's Greenwood, one of three drive-ins still open here, has cut operations to weekends. . . . James Velde, UA division manager, and Walter A. Titus, Republic district manager, visited their local exchanges last week. . . . R. L. Richards has closed the State at Crothersville.

## JACKSONVILLE

Under the leadership of Guy A. Kenimer, general manager, the Florida State Theatres circuit employees gave generously to a well-organized fund-raising drive for the Variety Clubs' Will Rogers Memorial Hospital at Saranac Lake, New York. . . . It is reported that Carl Floyd, operational head of the Floyd theatres, is selling his share of the business to the major owners, the L. A. Stein theatres, which also operate in Georgia. . . . Mr. and Mrs. Martin B. Ellis, Philadelphia exhibitors, visited local friends on their way to a Miami winter vacation. . . . Fred Hull, MGM branch manager, is seeing the sights of Key West and Cuba on his annual leave. . . . Chester Mikesell, Navy booking agent for ship and shore establishments, visited the Row. . . . Walter Mock, Paramount booker, is back on the job after suffering an unusual injury for a booker. He fell into an open manhole uncovered by workmen in front of the Florida theatre building.

## KANSAS CITY

The United Funds campaign—with the motion picture industry contributing through its own division—reached its goal at the final meeting November 21. Arthur Cole, president of the Motion Picture Association of Greater Kansas City, directed the Division's work. . . . Miss Gladyce Penrod, recently executive secretary of the Kansas-Missouri Theatre Association, is now secretary to Ben Marcus, district manager, Columbia, with headquarters at Kansas City. . . . The board of directors of the
(Continued on page 35)

# VAUGHN MONROE

## IDOL OF MILLIONS

*Singing... Fighting... Romancing*

**in another great action adventure!**



HERBERT J. YATES
Presents

# TOUGHEST MAN IN ARIZONA

TRUCOLOR BY CONSOLIDATED



Starring

VAUGHN MONROE · JOAN LESLIE

with EDGAR BUCHANAN · VICTOR JORY · JEAN PARKER · HENRY MORGAN · IAN MacDONALD

Story and Screenplay By JOHN K. BUTLER · Associate Producer SIDNEY PICKER · Directed By R. G. SPRINGSTEEN

A REPUBLIC PICTURE

Republic Pictures Corporation

# Check List

**of recent or forthcoming releases featured in advertising in *MOTION PICTURE HERALD* ***

(alphabetically by title)

| Title | Distributor |
|---|---|
| Abbott and Costello Meet Captain Kidd | Warner |
| Above and Beyond | MGM |
| Against All Flags | Universal |
| A Man's Country | Universal |
| April in Paris (4 Pages) | Warner |
| The Bad and the Beautiful (2 Pages) | MGM |
| Battle Zone | Allied Artists |
| Because You're Mine (6 Pages) | MGM |
| Blackbeard the Pirate | RKO |
| The Blazing Forest (2 Pages) | Paramount |
| Cattletown | Warner |
| City Beneath the Sea | Universal |
| Eight Iron Men | Columbia |
| The Four Poster | Columbia |
| Girls in the Night | Universal |
| Hangmans Knot (3 Pages) | Columbia |
| The Happy Time (3 Pages) | Columbia |
| The Iron Mistress (6 Pages) | Warner |
| The Lawless Breed | Universal |
| Meet Me at the Fair | Universal |
| Million Dollar Mermaid (3 Pages) | MGM |
| The Miracle of Fatima (14 Pages) | Warner |
| The Mississippi Gambler | Universal |
| My Cousin Rachel | 20th-Fox |
| Niagara | 20th-Fox |
| One Minute to Zero (2 Pages) | RKO |
| Operation Secret (2 Pages) | Warner |
| Plymouth Adventure (3 Pages) | MGM |
| The Prisoner of Zenda (3 Pages) | MGM |
| The Redhead from Wyoming | Universal |
| Road to Bali (4 Pages) | Paramount |
| Ruby Gentry (3 Pages) | 20th-Fox |
| Rudolph the Red-Nosed Reindeer | Jam Handy |
| Seminole | Universal |
| Skirts Ahoy! | MGM |
| Son of Geronimo | Columbia |
| Stars and Stripes Forever (3 Pages) | 20th-Fox |
| The Steel Trap (3 Pages) | 20th-Fox |
| The Thief | United Artists |
| The Thief of Venice (2 Pages) | 20th-Fox |
| Thunder in the East (2 Pages) | Paramount |

* Pictures featured in *M. P. Herald* advertising during past 6 weeks.

*The Vital Spark* **that ignites the interest of exhibitors for specific pictures, so that it can flame into that enthusiasm which inspires real showmanship, is a soundly planned program of trade advertising. *Without that, no exhibitor can be blamed for lacking in excitement over pictures which are offered to him virtually "cold".***

**It is obvious that the extent of a distributor's confidence in product he has available is generally indicated by either the telling—*or lack of telling about it*—in trade paper messages.**

**There never was a greater need for good product. There never was a greater interest among exhibitors to know about the product they should plan to obtain and exploit. There never was a keener readership of trade paper messages.**

**Requisites for successful motion picture trade paper advertising of good product are: (1) Start it *soon enough;* (2) Make it effectively proclaim the *box-office values* of the picture; (3) Publish a *sufficient continuity* of sales messages to impress and remind.**

**Soundly planned trade advertising is the basic telling that leads to successful selling. Its cost is dimes that bring dollars. It is *the vital spark* for the power that produces greatest results!**

(Continued from page 32)

Kansas-Missouri Theatre Association, meeting November 19, set the date, March 4, for a drive-in conference with Stanley Durwood, chairman, Jack Braunagle vice-chairman. . . . Proposed new water rates affect chiefly establishments having air-conditioning that does not re-use water. Hence theatres with water-conserving equipment for cooling are not involved in the extensive discussions regarding the new rates.

## LOS ANGELES

The new manager of the Warner's Beverly Hills theatre is Edgar Lynch. . . . Film Row extends its heart-felt sympathy to Dick Lithgow, MGM salesman, whose wife passed away after a long illness. . . . Neve Goslovich, secretary to Charles P. Skouras, flew to Mexico City for a week's vacation. . . . Bert Pirosh, head of the FWC booking department, is at home with the flu. . . . Loretta Badian is the new contract clerk at Republic. . . . Virginia Siegers, head of the 20th Century-Fox contract department, is engaged. . . . Mike Sword, FWC legal department, is at home after undergoing surgery. . . . Rudy Hoeschulte has been appointed manager of the La Reina, Sherman Oaks, replacing Ray Duff, who moves to the Embassy, L. A. . . . Margaret Sutton has been named manager of the Bruin, Westwood. . . . The new manager of the Ravenna is Robert Hall.

## LOUISVILLE

The Scoop theatre building here at 420 W. Walnut was sold to the Brown Hotel Company for about $175,000. The theatre closed last summer. . . . W. E. Carrell, of the Falls City Theatre Equipment Co., has returned from Chicago where he attended the National Popcorn Convention, also the joint TESMA-TEDP Convention held there. . . . Two bandits held up the manager of the West End theatre here and took about $800. . . . James Booze of Evarts, Kentucky advises he has taken over the operation of the Sandra Gay theatre, Louellen, Kentucky, from Messrs. Hamlin and Parsons. . . . A meeting of the board of directors of the Kentucky Association of Theatre Owners was held November 25 to discuss and set up definite plans for luncheon or dinner meetings with Senators and Congressmen for repeal of 20 per cent admission tax.

## MEMPHIS

Variety Club, Tent 20, is busy raising funds to finance building of a 20-bed convalescent home for children suffering from rheumatic heart disease. A total of $19,000 of the $78,500 needed has been raised. . . . Loew's State and Loew's Palace have joined hands with MGM to stage a midnight show at State Dec. 21 to raise funds for the American Legion-Commercial Appeal Christmas basket fund for the poor. . . . Motion Picture Theatre Owners of Arkansas, Mississippi and Tennessee will conduct a one-day clinic in Memphis for Mid-South exhibitors Dec. 16, Leon Roundtree, president, announced. Speakers will include M. B. Smith and J. D. Buaunagel.

## MIAMI

When vaudeville returns to the Olympia, December 10, Jim Martin, assistant there, reports Frances Langford will be the headliner. . . . The fencing team from the University of Miami gave special stage exhibitions at the Olympia and Beach during the showing of "Prisoner of Zenda." . . . Curry Andrews who resigned from the Shores, a Florida State theatre, is now managing Fun-Lan drive-in in Dade City for the Floyd Theatres. . . . John Davis, formerly manager of the Sunset in Ft. Lauderdale is in charge of the Midway drive-in at Tarpon Springs. . . . From the Randforce Circuit of New York, Harry G. Gabriel is now managing the Colony on Miami Beach. Leonard Rosenthal is assistant. . . . Dan Cohen is managing the Coral. . . . The Shores management is in charge of Bill Blane formerly at the Coral.

## MILWAUKEE

The stick-ons put out by MGM and 20th Century-Fox pictures, and sold by National Screen Service Corp., have been going great here. . . . The new Plaza theatre has been redecorated and reopened. . . . John Mednikow, National Screen, has returned from a 10-day Caribbean cruise out of New Orleans. He went to Havana and Honduras. . . . John Steinfeld is no longer connected with the Oakland theatre and John Severson. . . . Seen along amusement Row recently were Ed Koneigrieter, Douglas theatre, Racine, and Ken Petterson of the Gerald theatre, Weyauwega, Wis.

## MINNEAPOLIS

Judge Gunnar H. Nordbye has awarded a judgment of approximately $125,000 plus attorneys' fees yet to be fixed in the conspiracy case of Martin Lebedoff vs. the major film companies and Minnesota Amusement Co. Defendants have 30 days to appeal the action. . . . The Homewood theatre closed making the tenth house to shutter in Minneapolis since the advent of television. . . . Orville Saewert will operate the new community-sponsored Cogswell at Cogswell, N. D., for Cogswell Amusement Co. Promoters expect to have the house open by Jan. 1. . . . Tom Letcher is new MGM field press representative. . . . Variety Club will have its election of officers Dec. 1. . . . On Dec. 8 at a dinner at the Nicollet hotel the board of regents of the University of Minnesota will present a plaque to the Variety Club for its erection of the heart hospital on the University of Minnesota campus.

## NEW ORLEANS

Herbert Hill, Tampa, Fla. representative of Bon Bon Corp., Beverly Hills, Calif., was a caller. . . . Harold F. Cohen, Lippert franchise holder has taken on Jam Handy productions for distribution in this exchange area. . . . G. Y. Harrell, Jr. Manley, Inc. checked in after covering western Florida and Southwest Alabama. . . . Joy N. Houck, president Joy Theatres, Inc. flew back from Hollywood after a week's stay in the interest of his new productions which are scheduled for an early release. . . . The first three-dimensional movie "Bwana Devil" is scheduled for a New Orleans' showing the early part of 1953 at the Saenger. . . . The I. Oberlins of the Ritz, Natchez, Miss. are blazing the trail with RCA's Synchro Screen installation. . . . M. A. Connett's & Fred T. McLendon's Ritz drive-in, Forest, Miss. is the first to lock up for the winter season.

## OKLAHOMA CITY

Bob Barton, booker for the Barton Theatres, and Mrs. Barton, left for Witchita, Kan., November 18. . . . The Hornbeck, Bison and Criterion theatres, at Shawnee, Okla., are offering theatre gift books for sale at $5 and $2.50. . . . Pat McGee, president of Cooper Foundation Theatres, at Denver, Colo., was in Oklahoma City, for a few days this week. . . . E. F. Roberts comptroller for Cooper Foundation Theatres, and Mrs. Roberts of Lincoln, Neb., will be in Oklahoma City, this week end. . . . "The Steel Trap" moves over to the Tower and Capitol theatres, for a 2nd week. . . . Barton Theatres are sponsoring a giveaway cash program at all of their 11 theatres ending Dec. 1, when a new Nash car, trip to Hollywood and a pony will be given to lucky holders of tickets which will be drawn that evening. . . . Ed Thorne, booker for Cooper Foundation Theatres in Oklahoma City reports business very good.

## OMAHA

The Pix theatre at Pender, Neb., did its part in promoting the community hospital project by turning over its facilities for the showing of the movie, "Another Light," portraying the part a hospital plays in a community. . . . Tristates has arranged for a theatre telecast of the Metropolitan Opera Company's "Carmen" at the Orpheum the night of December 11. . . . Larry Caplane, RKO-Brandeis, reported "The Miracle of Our Lady of Fatima" grossed better than $12,000 at advanced prices (average is $5,000) in its first week. . . . Biggest news in the territory was a blanket of snow that covered thousands of square miles of parched western wheat country and pasture land. . . . Mel Weaver has been promoted from booker to salesman, Columbia branch manager Joe Jacobs announced. . . . Mrs. Dorothy Nielson, mother of MGM Booker Raymond Nielson, died at the age of 50. . . . Warner salesman William Wink, Omaha Colosseum president, attended the national convention in Atlanta. . . . Norma Monico, Warner inspectress, and John Ehresman were married in a ceremony at St. Ann's Church.

## PHILADELPHIA

Warners Circuit reopened its neighborhood Felton which had been closed for some time. . . . Milton Lewis has taken his late brother's Allen's post as manager of the Park, coming in from the Carman. . . . Harold Cohen has given up his local office and moved back to Lewistown, Pa., where he operates the Embassy. . . . The Towne was sold to Victoria Harrison by Bella Green, administratix of the estate of Benjamin Green. . . . Nat Rubin, local manager

(Continued on following page)

HENRY R. ARIAS
PURCHASING AGENT
Foreign and Domestic Film Distribution
729 7th Ave., N. Y. 19, N. Y., Circle 5-4574
Serving the Industry Since 1917
Negotiations in Any Language.
CABLE: HEMARIAS, N. Y.



(Continued from preceding page)

for many years, is now a captain in the U. S. Transportation Corps stationed in Korea. . . . Philadelphia Variety Club will stage its annual dinner and installation of officers on Jan. 5 at the Bellevue-Stratford Hotel. . . . Palace management in Topton, Pa., gave use of its lobby to the local fire company for a baked goods sale to go to the March of Dimes fund next January. . . . Mel Geller and Sam Taustin have closed their Brandywine drive-in near Wilmington, Del., for the season. . . . Victor H. Blanc, Chief Barker of the local Variety Club, has agreed to serve a second term as president of the Green Valley Country Club. . . . Jack Greenberg, exhibitor co-chairman with Al Davis and Harry and Ben Blumberg, handling the Will Rogers Hospital scrolls and containers-on-counters drive. . . . Dr. Harry J. Schad, president of the Schad Theatres in Reading, Pa., heads the committee promoting the second annual Shriners' Hospital benefit football game for the year end.

## PITTSBURGH

Thirty members of the Allied Motion Picture Theatre Owners trekked to Chicago for the organization's national convention. . . . The West Penn organization has postponed its annual convention from December to next March. . . . John D. Walsh, manager of the Fulton theatre faces major surgery for back trouble. . . . "The Snows of Kilimanjaro" is getting sensational grosses in the Fulton where it is now in its fourth week. . . . George Eby, who has been with the Harris Amusement Company for 13 years, has resigned his position and has opened an office as a tax consultant.

## PROVIDENCE

"The Snows of Kilimanjaro" held for a second week at the RKO Albee. . . . Among the screen celebrities engaged for the initial 6-week series of stage plays at the Playhouse are Billy Gilbert, Philip Huston, Lynne Carter, Doris Davis and John Main. . . . Elsa Lanchester is slated for a personal appearance at Hope High School Auditorium, in "Private Music Hall.". . . With the recent closing of the Boro drive-in for the winter, the Cranston auto theatre is the only open-airer in this area still braving the elements. . . . "The Spider and the Fly" pleased Carlton theatre patrons. . . . The Strand is switching from Sunday, to Thursday openings. This policy, in force during the holiday season, may extend into the spring. . . . The Metropolitan, of late, has been offering first-runs. Latest attraction was "The Turning Point." . . . Many of the neighborhood houses are enjoying better-than-average business mainly because they are offering two "first-runs" on the same program.

## SAN FRANCISCO

In previous report of 1953 Variety Club officers and crew, two names were omitted: L. S. Hamm, attorney and president, Westside Theatres, was elected fixer and Jack Blumenfeld of Blumenfeld Theatres was named crew member. . . . The initial unit of Country Club Center, shopping development just northeast of Sacramento, of which Joseph Blumenfeld is president, has opened. . . . Mr. and Mrs. Rotus Harvey were in Pittsburgh for Variety Club International meeting. They spent Thanksgiving with their daughter Kay, a student at the University of Colorado and were expected to return here this weekend. . . . Changes in management center around city and district managers of the Redwood Theatre circuit: Bert Henson, city manager, Modesto, was transferred to Klamath Falls to replace Earl Baughman, moved over to district manager, Eureka. Ray Duddy replaced Hensen at Modesto and Lou Vaughn, formerly at Eureka went over to Klamath Falls with him. . . . Dick Rose is the new manager at El Cerrito Motor Movies, El Cerrito, having replaced Frank Jenkins, resigned.

## ST. LOUIS

Variety Club of St. Louis, Tent No. 4 plans to extend its free eye glasses program throughout the entire motion picture trade area of St. Louis which includes Kentucky, Iowa, Arkansas, Illinois and Missouri. Presently the Tent has been giving free eye glasses to the needy children of this city and surrounding suburban area. . . . The world premiere of the American Museum of Natural History's presentation "Wakamba" at the Fox theater on Nov. 11 provided the largest opening day gross for that house since 1948—$5,354. . . . Edward L. Butler, ticket seller representative, has been elected permanent chairman for the Amusement Employees Welfare Fund of St. Louis. . . . 27 neighborhood theaters participated in the Marine Corps Reserve program "Toys For Tots," Saturday, Nov. 15. Admission price was a toy of some kind to be distributed later to needy children.

## TORONTO

Warner Bros. organization in Canada getting ready for the Haskell Masters Clean-Up Week Jan. 11 through Jan. 17. Masters is Canadian general manager. . . . Dan Krendel among those attending Pittsburgh conclave of Variety Clubs International. . . . York Confections Ltd., in which Marvin Fremes and Bert Wilkes are partnered are now addressed at 277 Victoria St. . . . Loew's undergoing face-lifting with its marquee in light of city by-law prohibiting overhanging marquees. . . . Over $3,000 has been given Variety Tent 28, Toronto, by George Altman from his collection and sale of scrap metal. . . . Dr. Leon Lortie, professor of inorganic chemistry at McGill University, has been appointed to the National Film Board. . . . Shirley Bolstad, daughter of Mr. and Mrs. Rube Bolstad, is one of this season's debutantes in Montreal. Mr. B. is vice-president of FPCC. . . . Roy Miller, managing director of the Lincoln, St. Catharines, was honored by the Kinsmen Club for services as chairman of the 1952 district convention of the service group.

## VANCOUVER

Ken Mayo, manager of the Sapperton, B. C., Odeon theatre was moved to the Odeon theatre at Abbotsford in the Fraser Valley, replacing Marie Amie, who takes over as manager of the Kingsway, Vancouver. . . . Odeon Circuit now has four lady managers in the B.C. division. . . . Walter Hopp, Cinema manager, is on delayed vacation in California and Mexico. . . . Frank Fisher, JARO sales chief, and Frank Kershaw, head of Western Drive-in Theatres of Alberta, were local visitors. . . . Frank Soltice, manager of the Pines drive-in, Penticton, is father of a baby girl. Third child for the Soltice's. . . . Phil Dierenger of the Studio married Yvette Armand, former secretary of Projectionists Local 348. . . . Jack Lucas, veteran projectionist at the Windsor, on the sick list. . . . Phil Dixon, Columbia Pictures cashier, hospitalized for a major operation. . . . Prowlers broke into the Odeon-Kingsway taking $250 in candy and cigarettes over the weekend. . . . Al Harrison is new assistant to Walter Hopp at the International-Cinema, replacing S. Norman, resigned. . . . With a new government at Victoria, exhibitors are hoping for a reduction in the B.C. amusement tax from 17½ to 10 per cent, which at present is the highest in Canada.

## WASHINGTON

450 Variety Club members and their guests attended the 17th Annual Dinner Dance of Tent No. 11 at the Statler Hotel on November 22. Perry Como was given a plaque as the Tent's "Personality of the Year" in Show Business for 1952. . . . Presentation was made by District Commissioner F. Joseph Donohue. The head table included: Commissioner and Mrs. Donohue; chief barker and Mrs. Jerome A. Adams; Mr. Como; Hirsh de La Viez; Victor J. Orsinger, newly elected chief barker for 1953, and Mrs. Orsinger. . . . The District National Guard presented the world premiere of "Thunderbirds" at the Warner theatre November 20. . . .The Skyline drive-in, Waynesboro, Va., closed November 17. . . . The following Variety Club Tent No. 11 members were in Pittsburgh for the November 21-23 Mid-Year Meeting and 25th Anniversary Banquet of Tent No. 1: Morton Gerber, J. E. Fontaine, Nathan D. Golden and Wade Pearson.


**THEATRE MANAGERS WANTED**

Large Circuit needs experienced managers for theatres within 90 miles of New York City. Immediate, permanent, opportunity for advancement, salary open.

*Write, furnishing experience and references to*

**Box 501**

**Motion Picture Herald, 1270 Ave. of the Americas, New York 20, N. Y.**

# Katzman to Produce 17 ForColumbia

Sam Katzman's 1953 program for Columbia Pictures, 17 feature films—10 of which will be in color by Technicolor—and three serials, will be the heaviest one-year schedule ever undertaken by an independent motion picture producer, according to the studio. Mr. Katzman's recently signed seven-year contract, calling for 15 films a year, thus has been revised upwards to cover 20 a year, for a total of 140 pictures.

The 10 Technicolor films on the 1953 program are: "Prisoners of the Casbah," "Charge of the Lancers," "Jesse James Meets Bill Dalton," "The Kiss and the Sword," "Tripoli to the Sea," "Battle of Rogue River," "Chief of the Senecas," "The Beach at Wakiki," "Meet Me at the Fair" and "Fort Ticonderoga."

The black and white features include "Valley of the Head-Hunters," "Killer Ape," "Jungle Man Eaters," "Baron of Brooklyn," "St. Valentine's Day Massacre," "Lord of the Underworld" and "49 Men." The three serials will be "Adventures of Captain Kidd," "Fighting With Fremont" and "Smashing the Spy Ring."

Mr. Katzman still has to finish three features and one serial on his 1952 schedule, two Technicolor productions, "Flame of Calcutta" and "Conquest of Cochise," and two black and whites, "Planet Men," a serial, and "Jet Commandos." In addition, he has six Technicolor features now awaiting release, "The Pathfinder," "Jack McCall, Desperado," "Prince of Pirates," "Serpent of the Nile," "Slaves of Babylon" and "Siren of Bagdad."

## Pacific Coast Theatres Agree to Dim Marquees

*PORTLAND, ORE.:* All theatres in the large centers of the Pacific Northwest—principally in Portland and Seattle—have agreed to cut their electric power consumption 10 per cent in accordince with a request from the Defense Electric Power Administration. A power shortage exists. The Evergreen, Hamrick, J. J. Parker and Sterling circuits will dim their lights on their marquees and darken display signs and spotlights.

## Legion Approves Seven New Films in Week

The National Legion of Decency this week reviewed seven new films, putting four in Class A, Section 1, morally unobjectionable for general patronage, and three in Class A, Section II, morally unobjectionable for adults. In Section 1 are "Hans Christian Andersen," "Medal of Honor," "Million Dollar Mermaid" and "Winning of the West." In Section II are "Outpost in Malaya," "Road to Bali" and "South Pacific Trail."


count your blessings

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FOR THE HEALTH YOU HAVE

BY HELPING THOSE WHO LACK IT.....



Thanksgiving 1952



Where the light of knowledge, skill and brotherly *love* combine to combat mankind's ruthless enemy. . . . Here exhaustive research never ends. The best care – the best medical and surgical techniques. This is your contribution to mankind. All this is your protection, and your responsibility.

WE CARE FOR OUR OWN

Let us view with gratitude the position we occupy as "stockholders" in the Will Rogers Memorial Hospital . . .

Already we have restored 1109 persons to useful lives, and we have the enviable record of having *cured* more than 90% of all our cases of tuberculosis.

Our hospital stands ready to help anyone in the amusement industry who needs TB care . . . without cost or obligation.

It's wonderful to have a part in such a beneficent movement—and it's also gratifying to know that the facilities, the skill, and the human understanding is there for our *own* use, too, should we ever need it.

So, let's be thankful that there IS a Will Rogers Hospital – grateful that *we* are *part* of it . . . and let's be generous in our support of it. Give gratefully to this year's Christmas Salute – give "a dime, a dollar, or an endowment".





Variety Clubs



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## HELP WANTED

EXPERIENCED MANAGERS WANTED FOR neighborhood theatres in New York City and surrounding territory. Please send resume of experience and other information stating salary to BOX 2691, MOTION PICTURE HERALD.

PACIFIC NORTHWEST CIRCUIT WITH THEAtres in smaller cities and large metropolitan areas wants experienced manager. State details of present and previous experience, age, marital status, etc., and enclose recent photograph to BOX 2693, MOTION PICTURE HERALD.

EXPERIENCED EXPLOITATION MAN OR WOman, with some capital to handle roadshow pictures. All states open. MELVIN EDEL, Box 445, Centralia, Ill.

EXECUTIVE OF LARGE CIRCUIT OPERATing in Eastern part of United States is arranging for personal interviews in Chicago and New York around the middle of December for theatre managers interested in working for a company offering employment with good salary, vacation, group hospitalization, group insurance, etc. Must present top references and proof of showmanship ability during interviews. Reply BOX 2697, MOTION PICTURE HERALD.

## BOOKS

RICHARDSON'S BLUEBOOK OF PROJECTION. Best Seller, since 1911. Now in 7th edition. **Revised** to present last word in Sound Trouble Shooting Chart. Expert information on all phases of projection and equipment. Special new section on television. Invaluable to beginner and expert, $7.25 postpaid. QUIGLEY BOOKSHOP, 1270 Sixth Avenue, New York 20, N. Y.

MAGIC SHADOWS — THE STORY OF THE origin of Motion Picture by Martin Quigley, Jr., Adventurous exploration of all the screen's history told in 191 crisp pages and 28 rare illustrations. **Exciting** reading for now and authoritative reference for tomorrow. A Georgetown University Press book. **Price,** postpaid. $3.50. QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

MOTION PICTURE AND TELEVISION ALmanac—the big book about your business—1952-53 edition out soon. Contains over 12,000 biographies of important motion picture personalities. Also all Industry statistics. Complete listing of feature pictures 1944 to date. Order your copy today. $5.00 postage included. Send remittance to QUIGLEY BOOKSHOP, 1270 Sixth Ave., New York 20, N. Y.

## STUDIO EQUIPMENT

PREPARE FOR THE FUTURE. SHOOT LOCAL newsreels, TV commercials and make advertising tie-ups with local merchants. Send for Film Production Equipment Catalog. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

## THEATRES

HAVE SEVERAL THEATRES IN CONNECticut for sale or lease. Principals only. BOX 2692, MOTION PICTURE HERALD.

THEATRES, DRIVE-INS WANTED TO LEASE anywhere. Open or closed but ready. MACK ENTERPRISES, Centralia, Ill.

DRIVE-IN THEATRE AT AUCTION. THE MIDway Drive-In Theatre, 300 car capacity, will be sold at auction, Saturday, December 6, at 2 P.M. This is a well established and profitable business, being sold for the dissolution of a partnership. Sound and projection equipment installed new 1948; speakers installed 1950. Complete with concession bar, kitchen equipment, office equipment. Location: 4 miles East of Galax, Va., 8 miles West of Hillsville, Va., on State Highway 58. One of the best locations in the South. For further information, contact MIDWAY DRIVE-IN THEATRE, or PARSONS AUCTION COMPANY, Galax, Va.

## USED EQUIPMENT

USED MARQUEE LETTERS. WAGNER 8" aluminum 60c; 10" aluminum 75c; 4" plastic 25c; 10" plastic 60c; 10" Adler aluminum 75c. Send for list. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

MORE POWER TO YOU! TWO PEERLESS Magnarcs and Hertner 65/130 generator with rheostats, panel, starter, rebuilt like new, $1,200; with 50/100 generator $995. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

PRE-INVENTORY SALE! TERRIFIC SAVINGS! Brenkert Enarc lamphouses rebuilt, $450. pair; Hertner 80/160 generator, rheostats, panel, etc. rebuilt, $565; Simplex rear shutter mechanisms, latest features, rebuilt, $475. pair; RCA PG-140 sound system, MI-9030 soundheads, double channel amplifier, etc., rebuilt, $1,495.; GoldE automatic rewinder $49.50. What do you need? STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

## SEATING

REBUILDING CHAIRS? WHEN YOU ARE ready, contact us. Lowest prices. Large stock late type theatre chairs always on hand. We manufacture flexolated spring edge cushions to fit all chairs. Write for prices. EASTERN SEATING COMPANY, 138-13 Springfield Blvd., Springfield Gardens, N. Y.

THIS IS IT! 930 MODERN HEYWOOD 7-PLY veneer back, spring edge cushion chairs, curved steel standards. Excellent condition, only $5.95. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

## NEW EQUIPMENT

MARVELOUS MASONITE MARQUEE LETTERS saves over 50%: 4"—35c; 8"—50c; 10"—60c; 12"—85c; 14"—$1.25; 16"—$1.50, any color. Fits Wagner, Adler, Revelite signs. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

YOU CAN'T BEAT THESE BUYS: RECTIFIER bulbs, 15 amp. $4.59; stereopticons 500w $24.95; Griswold 35mm spliecrs $23.95. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

RECTIFIER BULBS. FIRST QUALITY $4.75. film cabinets, $1.95 section; BH movements, $88.50; reel alarms, $5.50. STAR CINEMA SUPPLY, 441 West 50th St., New York 19.

## BUSINESS BOOSTERS

COMIC BOOKS. AVAILABLE AS PREMIUMS, giveaways at your kiddy shows. Large variety latest newsstand editions. COMICS PREMIUM CO., 412½ Greenwich St., N. Y. C. Publications for premiums (exclusively) since 1939.

16-PAGE COLORING BOOKS 3½c EACH, RINGS. Comic books catalogue on request. HECHT, 3064 Park Ave., New York 51.

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PHOTO BLOWUPS, THEATRICAL, 40x60, $7.50; 30x40, $5., unmounted. Plus shipping cost. PHOTO BLOWUPS, P. O. Box 124, Scranton, Pa.

## DRIVE-IN EQUIPMENT

ORDER NOW. TAKE TIME PAYING. COMplete dual projection and sound from $1,595. In-car speakers $15.95 pair with junction box. Underground cable $70. M. Send for equipment list. S. O. S. CINEMA SUPPLY CORP., 604 W. 52nd St., New York 19.

## Producers to Continue Armed Forces Training

The directors of the Association of Motion Picture Producers have approved the continuation for another year of the AMPP on-the-job training program for technicians of U. S. Armed Forces, it was announced last week by Fred S. Meyer, chairman of the AMPP Military Affairs Committee. The Board approval inaugurated the 21st year that facilities of the major Hollywood studios have been made available for training career specialists of the Army, Navy and Air Force. Currently 24 representatives of the three branches of the armed services are divided among the AMPP member studios where their study is supervised by leading directors, cameramen, department heads and studio members of the IATSE. The program is under the auspices of the AMPP Military Affairs Committee

## National Theatres' Dividend

National Theatres last week declared a dividend of 15c a share on the common stock, payable December 24, 1952, to stockholders of record December 5, 1952. This is the first dividend to be paid by the company since it was organized independently of 20th Century-Fox Film Corporation.

## 61 New Theatres Opened In Canada This Year

*TORONTO:* Total of new theatres opened in Canada since the beginning of the year stands at 61, with three recently opened. Twenty-three of the theatres were drive-ins. Under construction now are 32 standard-type houses and 12 drive-ins, in which is included the rebuilding of three houses destroyed by fire. Work will continue as long as weather permits on the 12 drive-ins and will be completed early next year in time for spring opening. On the planning boards are 14 indoor projects and 11 drive-ins.

# MANAGERS' ROUND TABLE

*An International Association of Motion Picture Showmen—Walter Brooks, Director*

## Our Best Friends Are the Millions of Movie Fans

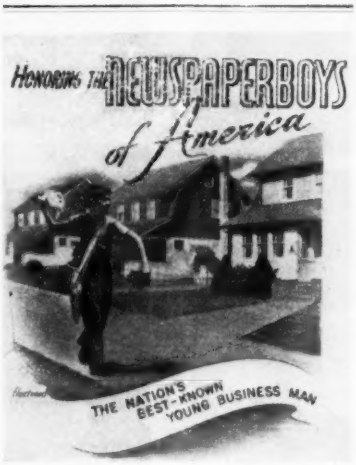
OUT in Chicago, last week, during the Allied convention, they tabled, for the moment, a proposition that Allied put out its own "fan magazine"—and the matter is to be discussed further at the Allied Board Meeting, at the Jung Hotel, in New Orleans, January 12th. We hope it isn't true, for Allied has more pressing problems than embarking in the publishing business, at this time.

Through three or four decades, the so-called "fan" magazines have been our best friends, and always 100% on our side. Actually the "fan" magazines are part of the blood-stream of this business, and we owe them a certain, reciprocal appreciation for all that they have done for motion pictures. We believe that the backlog of "fan" magazines is the best protection we have against the loss of that "audience" that you've been reading about, elsewhere.

We sometimes think that familiarity breeds contempt for some of the things that have made this a great business. Just because we've all been together for a long time, is no reason to believe that we're just part of the scenery. We couldn't have lost an audience of *movie fans* as we might have lost an audience of occasional movie-goers, under the tutelage of carping critics.

We lament two things: That the theatres are too far removed from the "fan" magazines. They consider such issues the province of neighborhood drug store or news stand, which is not altogether a matter of debate. And, too many people believe that certain very high-flown critics have a better knowledge of movies than the fans. They have a smarter way of saying things, critical of films, and it's fashionable to look down your nose at the proletarian movies. But we think the fans are the highest court of opinion in the land.

Every theatre in the country has a concession stand, with an attendant. We'd like to see them display all the good fan magazines, where the public is ready to buy, with the right change in their pockets. What better place to sell a fan magazine than in the lobby of the theatre? Such a reciprocal gesture would show our appreciation, and double the potential market for the loyal fan publications. Managers all over the country work closely with the distributors of magazines, in exploitation and window displays. When can we have the fan magazines for theatre sales?




**We borrow, from the "First Day Cover," bearing one of the new, commemorative "Newsboy" stamps, issued by our Government in honor of the newspaperboys of America, the attractive design above, sent to us by Sidney Kramer, short subject sales manager for RKO Radio Pictures, who, by sheer coincidence, have a new short-film release, "Johnny Gets His Route"—a very related subject.**

**And, they represent one of the finest tieups that you can make with your local newspaper. Recently, in Toronto, Larry Graburn demonstrated how the newsboys took over the Odeon theatre, operated it for a day, and won reams of newspaper publicity, for the theatre, for the attraction, and for the *Toronto Telegram* who were delighted with the deal.**

¶ The *Wall Street Journal* has revealed that in the four years since the National Kids' Day Foundation was launched, as "A Grand Way to Help Kids"—not one penny of its expenditures has gone directly to any distressed child or to any children's charity. This will come as a surprise to theatre managers who have contributed to this Foundation, as it does to us in reading the *Journal's* revelations, which indicate that $650,626.50 was collected and $652,585.32 expended for advertising, publicity and "the cost of mailing"—leaving the Foundation with a deficit of $1,958.82 in four years of "operations." We think that Kiwanis International, and local Kiwanis clubs, should be alerted, and interrogated, as to their part in this lamentable business.

¶ To those of us who are always interested in new things—and who is not?—we commend Bill Weaver's story from Hollywood, in last week's HERALD, especially since today's *Motion Picture Daily* says that United Paramount Theatres have booked the Natural Vision 3-Dimensional production of "Bwana Devil" throughout their circuit, opening in Hollywood.

Our natural tendency, when contemplating something very new, is to look for the component parts that are very old. The "new" Natural Vision, 3-Dimension film involves the use of polaroid glasses, worn by the audience, and so you can observe something old that we've seen before, in variations. We must wait until we see this perfection of it before we comment on what Gunzburg hath wrought—with glasses.

But, one factor sticks out, in reading Bill Weaver's description. They use two projectors simultaneously, one for each filter, and that's what gives the third dimension. Cinerama requires three projection booths, on the orchestra floor, which takes time, money and space in alterations. But every theatre in America has two projectors, right now, and to couple them together into this departure from normal operations, takes less than $100 in new equipment.—*Walter Brooks*

# Eye Catchers Sell Tickets

**EVERY MANAGER knows that catching the eye is equal to catching the customer, so these lobby attractions sell tickets in theatres, across the nation. Below, Johnny Flinn, director of advertising for Allied Artists, reports the excitement at the Grand theatre, Chicago, for "Battle Zone" when the marines took over.**






Literally everything but the kitchen sink went into this lobby display built by manager Joe Sommers, at Walter Reade's Kingston theatre, for "Son of Paleface." Those convincing cut-ups are actually 24-sheet cut-outs, and the accessories are western.




They're rebuilding Pittsburgh, so the Pilgrim fathers wouldn't recognize this modern Priscilla stepping out of the replica of the "Mayflower" as ballyhoo for "Plymouth Adventure" at Loew's Penn theatre.




Howard Higley, manager of the Allen theatre, Cleveland, introduces a special souvenir booklet for "Because of You" as a lobby attraction.










***George Reisner, manager of RKO's York theatre, in an east side neighborhood, discovered by accident that Richard Grayson, star of Columbia's "Chain of Circumstance" lived across the street from the theatre, and immediately, his First Avenue neighborhood went into action, on the theory that a star in hand is worth any number in Hollywood. The youngsters, and their parents too, liked the idea of a hearty welcome for the local boy, and both he and the picture made good in a big way, with a large and friendly audience.***

# CANADIAN SHOWMEN IN ACTION

***Right after the Niagara Falls meeting of Famous Players-Canadian managers and executives, the Fitzgibbons, senior and junior, with Rube Bolstad, and Jimmie Nairn, put the show on the road, and took off for a 2-day session in Vancouver, another in Calgary and a third meeting in Winnipeg. Jimmie says he hopes they will be back in Toronto in time to get things organized for Christmas!***

***We wonder if anyone has ever traveled the circuit, going methodically from theatre to theatre, and kept track of the mileage, from the Maritimes to Vancouver Island? We estimate it must be upwards of 6,000 miles, there and back, if you covered all the 225 theatres in this far-flung organization. And we compliment John J. Fitzgibbons on the fine spirit that obtains, from ocean to ocean.***

▼

Dan Krendel's "B's" busy making honey ni his 13-week "Stunt a Week" Ballyhoo contest. The boys in Ontario's "B" district are also making plenty *umalik*, which is Eskimo for money.

▼

As this is written, at the end of the 9th week, Dan reports a total of 192,750 points, which breaks down into 642 stunts, 386 newspaper stories and 193 combined newspaper breaks with pictures.

▼

We'll know the winners, to be announced as soon after the 13th week as Dan's messengers, Santa Claus' reindeer, or the over-the-border carrier pigeons can bring the news.

▼

Dan Krendel says editorially in his Ballyhoo Bulletin, "You chaps at the top, take my word for it, you'll really have to go to town to maintain your standing. That's what free enterprise and open competition means."

▼

Harry Wilson, manager of the Capitol, Chatham, captures the current week's prize money. It's his fourth win out of ten tries. And he's in a tough situation, but won't take "no" for an answer. As one item in his campaign on "Ivanhoe" a local store gave away a gross of "Black Knight" rings to the first 144 children who visited their toy department, accompanied by their parents.

▼

From Ted Doney, manager of the Royal, Guelph, comes one of the best co-ops seen in a long time. A full 800-line ad, with more than half devoted to art work and copy on "The Merry Widow" sponsored by a local record and sheet music shop.

▼

George Hamilton (Hammy) Bowes, manager of the Capitol, Sarnia, as a tie-in with "Canadians in Korea" invited the mothers of local boys serving in that far-away battlefield to be his guests at the first showing of the picture.

▼

Tom McKnight, manager of the Patricia, London, really went to town on "The Half Breed" with window displays, coloring contests, radio tieups, and free tickets for couples named Young (after the star) or small fry who turned up with Indian-head pennies.

*The Vancouver Sun* for Nov. 13th carries a complimentary page in honor of Ivan Ackery, manager of the Orpheum theatre, in which he celebrates winning another Quigley Award in the last quarter, and the theatre announces its 25th anniversary.

▼

A news photograph shows Ackery at a presentation dinner honored by J. J. Fitzgibbons, president and managing director of Famous Players-Canadian, and Larry Bearg, western supervisor for the big circuit. Caption reads, "Ackery is said to have a good chance to again cop the Quigley Grand Award this year."

▼

Jim Hardiman tells us that Odeon theatres won first and third place in the *Canadian Moving Picture Digest* contest just completed, against such strong opposition as Ivan Ackery and Charlie Doctor. He says: "We'll have some challenging campaigns in your hands soon."

▼

Entries just received in the fourth quarter include a colossal campaign from Vic Nowe, at the Odeon Hyland, Toronto, on "The Lavender Hill Mob" and another from Al Jenkins, manager of the Vogue theatre, Vancouver, who won first prize in the *Digest* contest and was first in Odeon's John Davis Showmanship Drive, across Canada.

▼

Ralph Connor, manager of the Odeon, Ladysmith, enters a campaign on "Angels in the Outfield" with this notation. It's a 400-seat theatre in a small situation with about $30 a week as his total budget.

Herb Chappel, manager of the Palace, Guelph, promoted 1,200 copies of *Quick* magazine, the issue with the cover and story on "Greatest Show on Earth" and handed them out to his patrons prior to playdates.

▼

Alec Reid, manager of the Odeon theatre, Brantford, submits his first entry for the Quigley Awards—"settling-in" he says, in a new theatre and a new country, upon his arrival from England.

▼

Lew Young sends a collection of tear sheets on "George Norgan Day" in Palmerston, Ontario, in honor of the donor of the Norgan theatre to the town, on its fifth anniversary. Lew's company has a long-term operating lease.

▼

George Robinson, manager of the Odeon theatre, St. Thomas, landed a terrific co-op page for his "Kiddie Karnival"—sponsored Saturday morning holiday show, with over 200 prizes for the youngsters.

▼

To encourage the sale of confections, Herb Chappel, manager of the Palace, Guelph, packs a few passes here and there in candy packages and pop-corn boxes.

▼

Bill Burke's slick stunt at the Capitol, Brantford, for "The Will Rogers Story." He built a 10-foot cutout of Will Rogers from a 24-sheet poster, and offered passers-by who could lasso Will, with a comely girl in western garb dealing out the rope. Remarkable how many tried and failed, but the promotion won every time.




***T. Murray Lynch, manager of the Paramount theatre, Moncton, N. B., had Roy Alward and his famous scout horse as an out-front attraction for the coming of "Son of Paleface" and the delight of the young folks. He also gave the Boy Scouts lobby display for Apple Day.***

# OMPI Makes PR With AM and TV

Mort Sunshine, coordinator for the Organization of the Motion Picture Industry for the City of New York, and Frank Fitzgerald, coordinator for National Broadcasting System in their joint plan of promoting public relations for mutual aid and benefit, via radio (AM) and television (TV) revealed the status of their activities in a 13-week program, which started September 28th and will continue indefinitely, subject to renewals. The two coordinators have good reason to be proud of the results.

Currently, Conrad Nagel emcees a daily half hour show, "Words and Music from Hollywood," and a special half-hour Sunday show, "Hollywood, U. S. A., devoted to film industry. He is pictured at right, with Fred J. Schwartz, chairman of OMPI in New York. The full schedule, Monday through Friday, starts on WNBC with Gene Rayburn's spot announcements, 6 to 8:30 a.m. and goes to WNBT-TV for the Herb Sheldon show, 12 to 12:30 p.m. for spot announcements and extra time. In the second picutre adjoining, you see Herb Sheldon before the TV camera with a production still from "The Quiet Man." Every weekday evening Skitch Henderson does spot announcements onWNBT from 6:30 to 7 p.m. and on WNBC from 11:15 to midnight.






### *Broadcasts Have the Quality Ingredient*

On Sundays, over WNBC-Radio, from 12 to 12:30 p.m. the entire program is "Hollywood, U. S. A." and on Tuesdays only, WNBC has the radio program "First Nighter," with spot announcements of new film attractions. On Saturdays, "Howdy Doody" over WNBC-Radio, carries spot announcements from 8:30 to 9 p.m. and the WNBC football games are spotted with announcements of current films.

Samples of the broadcast copy, released by Messrs. Sunshine and Fitzgerald, and too long to reprint here, show the style and skill that puts over this fine program of public relations for motion pictures. Statistics, neither dry nor dull, highlight the selling approach of sales copy and descriptions of new films. The individual plugs are not so brief as to be merely a "commercial"—rather, they have substantial audience interest to movie fans and the less-regular audience, as well. Usually, several pictures are grouped together for a promotional plug. Occasionally, a line directed straight at housewives, or at teen-agers, is dedicated to a special selection of pictures.

The Organization of the Motion Picture Industry in the city of New York has been doing a wonderful job, first under the direction of Lynn Farnol and now under the guiding hand of Mort Sunshine, who knows all the questions and answers and uses the benefit of his first-hand experience with 500 theatres in the metropolitan area. Everything that is done here, with National Broadcasting Company over AM and TV, can be done elsewhere on the network through cooperation between local theatres and NBC stations across the board. We have the word of the NBC coordinator that they are looking for responses from all of you out there.

# *"Gene Autry Day" in Ala.*

We've just received a picture and story from Pfc. James E. Frasher, U.S. 56 111 797, Regt'l. Hq. Co., 136 Inf., 47th Infantry Division, Camp Rucker, Alabama, which is more than he thinks it is. The photo goes on next week's picture page, and we'll summarize the story here. Jim Frasher is an old Autry cowhand, now in the military, and while the manager of Ritz theatre, Dothan, Alabama, Miss Marilyn Davis, may not know it, she is a contender in Gene Autry's contest for "Gene Autry Day"—without Gene Autry—which is now current for a total of $2,500 in prizes, including a trip to Hollywood, as Gene's guests, for two persons. The top prize is one of eighteen awards including savings bonds and other gifts.

Miss Marilyn Davis wasn't a member of the Round Table until a few minutes ago, but she is now, and we're full of admiration and applause for Alabama gals, since last evening when we finished reading Tallulah's new book. They're wonderful. Jim Frasher may be Gene Autry's protege, but we'll take Marilyn, and that makes M. Monroe our second choice. There was a street parade in Dothan, and a special edition of the *Camp Rucker Review*, with lieutenant colonels passing out honors to former cowboys, returning to the range. The fans turned out, and HOW they turned out, proving that "Gene Autry and the Mounties"—now two years old, is an attraction, when properly handled. (We've just been reading a by-line column piece in the civilian local paper which says that Jim Frasher is a protege of Jinx Falkenburg, and now we're all confused.) Grand pictures of the Ninth Annual Peanut Parade in that newspaper!




***Head table at the Rowley-United partners and managers convention in Dallas, Texas, where we have this photograph as evidence of showmanship displayed—but no story. From left to right, on the dais, Jeff Livingston; John H. Rowley; Jerry Pickman, vice-president of Paramount, a guest speaker; E. H. Rowley; Don C. Douglas; W. W. Bromberg; C. V. Jones and Stirling Silliphant, publicity manager of 20th Century-Fox, who is making a reputation for himself as a guest speaker at exhibitor meetings.***

# Schine's In A "Kiddie Korner"

Seymour Morris writes that since the Schine meeting at Albany last summer, the circuit's interest in children's shows has grown to such a degree that he is now putting out a supplementary bulletin, "Schine's Kiddie Korner"—which is not a publication for children, but tells a lot about how to attract them to theatres. In the issues at hand, we see the brain-children of a lot of Schine managers whom we've met and know for their good ideas! They're coming through with new and unusual kiddie activities.

George Pugh, manager of Schine's Rialto theatre, Glens Falls, has a local cleaner who sponsors a Birthday Club, with an added incentive to keep clean and go to the movies. Jake Weber, manager of the Schine theatre in Herkimer, N. Y., has had unusually good luck in lining up the Foremen's Clubs of local industries to sponsor children's shows, and several such occasions have been planned. Any number of Schine managers have sold their Christmas shows as a "rental"—completely underwritten by a sponsor.

Jim LaFarr, manager of the Malone theatre, Malone, N. Y., has a teen-age show broadcast from his theatre stage. Toby Ross welcomed a new director of the Youth Program in Corning, N. Y., with cooperation at the theatre. Monroe Kaplan inaugurated a "Penny Grab" idea as a theatre giveaway that cost about $3 in pennies. Down in Corbin, Ky., Lou Merenbloom has started a new kiddie stage show, with the principal of the local schools on stage as master of ceremonies! That's cooperation!

## Makes His Own Window Cards

James A. Carey, manager of William Goldman's Hi-Way theatre, York, Pa., promoted his own window cards, printed locally from very over-sized newspaper ad mats, which he uses in lots of 100 or more, depending on the attraction. Probably cheaper than buying prepared cards in that quanity, and he gets more opportunity to make special heads and copy to fit the occasion. Jim also paints his own special six-sheet boards around town, when and if the need arises, and he also uses circular letters addressed to groups who may be interested in coming attractions.

## Sells a Theatre Party

Norm Levinson reports that Loew's Poli theatre in Hartford sold a group of 560 girls from the Two Hartfords Insurance Club a block of tickets for the last day of "Snows of Kilimanjaro"—which is good selling and good evidence that the picture profits by word of mouth advertising. The girls must have checked up, to lay out all that dough for so many tickets in advance.

# Campaign Catalog

# PARAMOUNT STAGES A DELUXE PREVIEW




*"Bali" girl hangs pineapples from the marquee of New York's Bijou theatre, just off Broadway at the Astor corner, for Paramount's special invitational trade and press review of "Road to Bali"—and at right, George Trilling, Fabian Theatres; Norman Elson, Newsreel Theatres, Bernie Meyerson, Fabian Theatres and Myron Sattler, Paramount's New York branch manager, line up at the door.*

More than 2,400 theatre owners and managers, newspapermen and special guests from all branches of show business attended the special press, trade and exploitation preview of Paramount's "Road to Bali" in New York last week, at the main-stem Bijou theatre, especially engaged for the day and evening. Four separate showings were held at 10:30 a.m., 2:30 p.m., 5:30 p.m. and 8:30 p.m. to accommodate the invited guests, with two lucky persons getting special guest tickets, every hour on the hour, over Columbia Broadcasting System and station WINS in a "round the clock" promotion of the all-day preview.

Preceding the 8:30 screening, a very special Balinese-style dinner was served to the trade press in the Paramount executive dining room, with girls in sarongs to spark the proceedings, and three characters, "Bing" and "Bob" and "Dottie" in costume, selected from many applicants, for their resemblance to the stars. It's something you can do most anywhere, and particularly in a college town where there are always students who look like movie stars, or wish they did.

At the Bijou, the company offered samples of what you can expect in exploitation for the picture. Promotion-wise, there were tropical exhibits—mackaws, parrots, mynah birds, parakeets and cockatoos, obtained from Gimbel's pet shop; and Conover models to serve "Bali brew" concocted by Minute Maid Fruit Juice Co. (adv. B. Crosby, president) which was available to guests. (N. B. The "Bali Brew" in the executive dining room had something from Kentucky in it!)

Everything was designed, including the sarong girls, to put the invited guests in a "Bali" mood, and some of them are still wandering around, looking for a Public Service bus to Bali. The picture is one of the funniest of this or any other year, and so all that giggling and guffawing that you heard last Tuesday came right out of 45th Street, where traffic was stopped accordingly. Every one of a score of companies contributing tie-in merchandise and exploitation demonstrations were impressed by the response of this invited audience to promotional ideas, which you'll find in the press-book and which may be repeated anywhere in the country. Theatre owners present were unanimous in their praise.







# "What the Picture did for me"

**. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York 20.**

## Columbia

**FIRST TIME, THE:** Robert Cummings, Barbara Hale—Played this with "Outlaw Trail" (Republic) and also the Rocky Marciano-Joe Walcott fight picture. Business was better than usual on Friday, but Saturday was rained out by the first rain in months. I think everybody stayed out in the rain. At least they are in a better humor in this dried up country. Small town and country patronage. Played Friday, Saturday, November 7, 8.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

**LADY AND THE BANDIT, THE:** Louis Hayward, Patricia Medina—Did only fair business. My people do not care for this type picture.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

## Lippert

**NAVAJO:** Navajo Indian Cast—This has some very pretty scenery, but several people told me it was boring.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

## Metro-Goldwyn-Mayer

**GIRL IN WHITE, THE:** June Allyson, Arthur Kennedy—Excellent drama, intriguing entertainment and well done, but no business. Could be I was tardy, thanks to the distributors. Played Wednesday, Thursday, November 12, 13.—Samuel Goldstein, Paxtang Theatre, Paxtang, Pa.

**LOVELY TO LOOK AT:** Kathryn Grayson, Howard Keel—Here is a magnificent show which also has Marge and Gower Champion and Red Skelton, but the draw was just ordinary. Its beauty over-shadows all of its stars, and that may be its weakness. Could have had a little more comedy. We personally loved it, especially Adrian's fashion show. Played Friday, Saturday, November 14, 15.—Samuel Goldstein, Paxtang Theatre, Paxtang, Pa.

**PAT AND MIKE:** Spencer Tracy, Katharine Hepburn—A nice picture, well made and well acted. Was liked here. Did average business in this small town. Played Sunday, Monday, Tuesday, October 26, 27, 28.—Tom Poulos, Paonia Theatre, Paonia, Colo.

**SKIRTS AHOY!:** Esther Williams, Barry Sullivan—This one rated high in your buyers' guide, and everybody here thought the same. No big business on it, but good for these tough times. Nice job by Metro, and we bought it right. Small town and country patronage. Played Sunday, Monday, November 9, 10.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

## Monogram

**FORT OSAGE:** Rod Cameron, Jane Nigh—This gave me quite a pleasant surprise. Rod Cameron is very popular here. Played Sunday, Monday, November 2, 3.—James C. Balkcom, Gray Theatre, Gray, Ga.

**GHOST CHASERS:** Leo Gorcey, Huntz Hall—The Bowery Boys are always a crowd pleaser. This was comedy at its best for my weekend patrons. Played Friday, Saturday, October 24, 25.—James C. Balkcom, Gray Theatre, Gray, Ga.

**HOLD THAT LINE:** Leo Gorcey, Huntz Hall—Believe this is the best one they've made.—James Balkcom, Gray Theatre, Gray, Ga.

## Paramount

**AARON SLICK FROM PUNKIN' CRICK:** Alan Young, Dinah Shore—It is different, a good small town picture. Was liked by the young folks here and we did average business in this small town.—Tom Poulos, Paonia Theatre, Paonia, Colo.

**JUMPING JACKS:** Dean Martin, Jerry Lewis—This seemed to have jumped out when I got it—a good comedy team that seems to improve with each picture. Played Tuesday, Wednesday, November 4, 5.—James C. Balkcom, Gray Theatre, Gray, Ga.

## RKO-Radio

**BIG SKY, THE:** Kirk Douglas, Elizabeth Threatt—As great an outdoor show as I have ever witnessed. Kirk is always great, but Arthur Hunnicutt and this kid, Dewey Martin, are tremendous. A dazzling, exciting spectacle—always absorbing. Sell it to the hilt. Played Monday, Tuesday, November 10, 11.—Samuel Goldstein, Paxtang Theatre, Paxtang, Pa.

**BORDER TREASURE:** Tim Holt, Jane Nigh—Tim Holt and his accompanying players were here at our theatre in person. Tim is just about the nicest fellow we have dealt with in a long time, and what a nice compliment for a boy born and reared there. Welcome back, Tim. Small town and country patronage. Played Sunday, November 2.—S. W. Booth, Booth Theatre, Rich Hill, Mo.

**GIRL IN EVERY PORT, A:** Groucho Marx, Marie Wilson—Pretty good, but should have done much better with this cast.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

## Republic

**APACHE ROSE:** Roy Rogers, Dale Evans—Good western reissue.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

**GOBS AND GALS:** George Bernard, Bert Bernard, Cathy Downs—We got this for a song, so did not expect too much from it. We were wrong! It gave us a very nice mid-week and some even told us they like these boys better than Abbott & Costello. Played Wednesday, Thursday, November 5, 6.—D. V. Seng, Karlstad Theatre, Karlstad, Minn.

## Twentieth Century-Fox

**DIPLOMATIC COURIER:** Tyrone Power, Patricia Neal—Very good picture, but did very poor business.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

**LEAVE HER TO HEAVEN:** Gene Tierney, Cornel Wilde—Excellent reissue, but received a poor print.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

**LYDIA BAILEY:** Anne Francis, Dale Robertson—A very good picture. With the right exploitation it should do above average business. Played Wednesday, Thursday, October 1, 2.—James Balkcom, Gray Theatre, Gray, Ga.

**OUTCASTS OF POKER FLAT:** Anne Baxter, Dale Robertson—Pretty fair picture, but business was dull!—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

**RETURN OF FRANK JAMES:** Henry Fonda, Gene Tierney—Played this for the third time, and in another year can use it again. Jesse and Frank never seem to grow old. Played Sunday, Monday, October 26, 27.—James C. Balkcom, Gray Theatre, Gray, Ga.

**WITH A SONG IN MY HEART:** Susan Hayward, David Wayne—Excellent picture with Miss Hayward doing a good job of singing. Did a little over average business in this small town. Played Sunday, Monday, Tuesday, October 19, 20, 21.—Tom Poulos, Paonia Theatre, Paonia, Colo.

## Universal

**BATTLE AT APACHE PASS:** John Lund, Jeff Chandler—Good western, but I cannot do business lately with a big western during the week.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

**CIMARRON KID, THE:** Audie Murphy, Beverly Tyler—Same results as with "Battle of Apache Pass"—good picture but bad business.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

**FRANCIS GOES TO WEST POINT:** Donald O'Connor, Lori Nelson—This series is very popular, very entertaining and different. Played Sunday, Monday, November 9, 10.—James Balkcom, Gray Theatre, Gray, Ga.

**IVORY HUNTER:** Anthony Steel, Dinah Sheridan—English characters help to kill this one; good action shots with a poor cast. Played Thursday, November 13.—James Balkcom, Gray Theatre, Gray, Ga.

**SCARLET ANGEL:** Yvonne De Carlo, Rock Hudson—This pleased my mid-week patrons. Box office about normal.—Leo W. Smith, Elk Theatre, Elkton, S. D.

## Warner Bros.

**CARSON CITY:** Randolph Scott, Lucille Norman—This gave us below average for a Randolph Scott picture, but then Scott has always been way over average here, so we cannot complain. Played Sunday, Monday, November 2, 3.—D. V. Seng, Karlstad Theatre, Karlstad, Minn.

**WHERE'S CHARLEY:** Ray Bolger, Allyn McLerie—This picture gave me an all-time low attendance. The ones who did come didn't like it. English accents and backgrounds are nearly always a flop here. Good as Ray Bolger is, he couldn't hold it together. Played Tuesday, Wednesday, October 21, 22.—James C. Balkcom, Gray Theatre, Gray, Ga.

**WINNING TEAM, THE:** Doris Day, Ronald Reagan—If you can get them in, they will enjoy this. I have never seen so many stop and look at the posters and then walk away. They lacked drawing power for some reason. Played Friday, Saturday, November 7, 8.—D. V. Seng, Karlstad Theatre, Karlstad, Minn.

## Shorts

### Columbia

**DAY WITH THE F.B.I., A:** Documentary—Every theatre should use this excellent Technicolor two reeler.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

**EDDIE CONDON'S:** Cavalcade of Broadway—Fair one reel short. Johnny Ray sings one song in this.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

**SHOEMAKER AND THE ELVES, THE:** Color Favorites—Good cartoon.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

### Metro-Goldwyn-Mayer

**CRASHING THE MOVIES:** Pete Smith Specialty—Pete Smith shorts always bring a laugh, but this one

(*Continued on opposite page*)

(Continued from opposite page)

was a riot. It contains scenes from newsreels, etc. of some of the strange things people have done to get into the newsreels, such as a man who had a cannonball fired at his stomach.—Lew Young, Norgan Theater, Palmerston, Ont., Canada.

**DUMBHOUNDED:** Gold Medal Cartoon—Droopy really gets around in this one.—Francis Gill, Paonia Theatre, Paonia, Colo.

**FOOTBALL THRILLS NO. 14:** Pete Smith Specialty—Football is always good here, and this is a good short.—Francis Gill, Paonia Theatre, Paonia, Colo.

**FRAIDY CAT:** Gold Medal Cartoon—Good cartoon with spooks.—Francis Gill, Paonia Theatre, Paonia, Colo.

### Paramount

**DOG GONEDEST DOG:** Sportlights—Here is an ideal short subject for dog lovers. It features a famous hunting dog owned by two Americans, and shows just what the dog can do.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

**RIDIN' THE RAILS:** Sportlight—As this is a railway town, the picture was of special interest to our customers. It shows scenes of people who have model trains and even railways in their gardens for a hobby. Walt Disney is one. If you have railway workers near, plug it.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

**YOU HIT THE SPOT:** Musical Parade—One of Paramount's 20 minute Technicolor musicals, which fits in nicely if you have a dramatic feature on a single bill and want a light featurette to cheer them up. (We played it with "Carrie").—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

### RKO Radio

**OUT OF SCALE:** Walt Disney Cartoon—A very clever cartoon by Walt Disney.—Mel Edelstein, Lybba Theatre, Hibbing, Minn.

**WATER BIRDS:** Walt Disney Tru-Life Adventure—Although I do not think our patrons would come in to see one of these series expressly, I do think they get a lot of enjoyment from the humorous way in which Disney treats his Tru-Life Adventure subjects. They make an educational subject easy to take.—Lew Young, Norgan Theatre, Palmerston, Ont., Canada.

### Universal

**STAGE HOAX:** Woody Woodpecker Technicolor Cartoon—Excellent cartoon.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

### Warner Bros.

**EGG-CITED ROOSTER, THE:** Merrie Melody Cartoon—If and when you play this little comedy, be sure and advertise it outside your theatre. Let the people know that you have an extra good comedy.—Jerry B. Walden, Crest Theatre, Seagoville, Texas.

### Serial

### Columbia

**BLACKHAWK:** This seems to be a fair serial.—S. T. Jackson, Jackson Theatre, Flomaton, Ala.

## College Boys Kidnap Theatre Usherette

It wasn't really as serious as it sounded in the local papers, but college boys, on a rampage, pilfered, stole or kidnapped a life-sized figure of a Loew's theatre usherette that Leslie Pollock had installed as a silent guardian inside the theatre foyer. The Rochester *Democrat and Chronicle* apparently thought it was a good story, for they gave it good space, explaining that this was not a renewal of the student demonstrations that have made the newspapers recently. In this case it was sheer admiration for Loew's nice usherettes, in reasonable facsimile. The silent usherette was used to pass out programs from her tray, but Les says it's the first time in three years he's been robbed of such a property.

# *Short Product in First Run Houses*

## *NEW YORK—Week of Nov. 24*

***ASTOR: Bonnie Scotland*** ..... ***Republic***
Feature: Limelight ..... United Artists

***CAPITOL: Wild and Woolly*** ..... ***MGM***
***Sweet Memories*** ..... ***MGM***
Feature: Prisoner of Zenda ..... MGM

***CRITERION: Color Rhapsodies*** ..... ***Nemeth***
Feature: Hans Christian Andersen ..... RKO

***GLOBE: Mexican Rhythm*** ..... ***RKO***
***House Busters*** ..... ***20th-Fox***
***Puerto Rico*** ..... ***Republic***
Feature: The Turning Point ..... Paramount

***MAYFAIR: Scalp Treatment*** ..... ***Universal***
Feature: The World in His Arms ..... Universal

***PARAMOUNT: Let's Have a Parade*** ..... ***Paramount***
***Big Bad Sinbad*** ..... ***Paramount***
Feature: Iron Mistress ..... Warner

***RIVOLI: Light in the Window*** ..... ***20th-Fox***
Feature: Snows of Kilimanjaro ..... 20th-Fox

***ROXY: Flop Secret*** ..... ***20th-Fox***
***Kalamazoo Clouters*** ..... ***20th-Fox***
Feature: Bloodhounds of Broadway ..... 20th-Fox

***MUSIC HALL: Two Weeks' Vacation*** ..... ***Disney-RKO***
***Husky Dog*** ..... ***RKO***
Feature: Plymouth Adventure ..... MGM

## *CHICAGO—Week of Nov. 24*

***CHICAGO: Food for Paris Markets*** ..... ***Universal***
Feature: Prisoner of Zenda ..... Metro

***EITEL'S PALACE: The Birth of Venus*** ..... ***Fox***
***Pluto's Christmas Tree*** ..... ***RKO-Disney***
Feature: Plymouth Adventure ..... Metro

***ESQUIRE: Tree for Two*** ..... ***Warner***
***They Fly Through the Air*** ..... ***Warner***
Feature: The Woman in Question ..... Columbia

***STATE LAKE: Pink and Blue Blues*** ..... ***Columbia***
Feature: The Snows of Kilimanjaro ..... Fox

***SURF: Grizzly Golfer*** ..... ***Columbia***
Feature: O. Henry's Full House ..... Fox

***UNITED ARTISTS: Rabbit Seasoning*** ..... ***Warner***
Feature: Miracle of Fatima ..... Warner

***WOODS: Dinky and the Wise Quacks*** ..... ***Fox***
Feature: Pony Soldier ..... Fox

## MORE CANADIAN SHOWMEN IN ACTION

Bill Trudell, manager of the Capitol, London, built a wall-to-wall, floor-to-ceiling animated display for the Community Chest, and won a wonderful news picture and story in the local *Free Press*.

▼

Les Preston, manager of the Capitol, St. Thomas, has local merchants backing his new Friday opening policy, with a prize contest in which lucky winners must be in possession of a Famous Players ticket book.

▼

Armistice Day gave Bill Burke, at the Capitol, Brantford, a chance to tie in "What Price Glory" with his local Canadian Legion post. The Legionaires marched to the theatre, lead by their own brass band, and it made a front-page feature story with pictures in the papers.

▼

Dan Krendel admits he has a problem. He promised every manager an even break in his "Stunt a Week" contest, but if the picutre goes so well it holds over, then they feel stymied until they get a new attraction. The penalty of success, requiring a judicial decision.

▼

Ivan Ackery, always entertaining visitors from Hollywood who like to come to Vancouver, had Gary Cooper for a personal appearance with the opening of "Springfield Rifle."

▼

E. J. Landsborough, manager of the Capitol theatre at Galt, whom we chatted with at the recent convention of Famous Players-Canadian managers and partners at Niagra Falls, Ont., sends us his biographical data for the Round Table, which shows his record of 38 years of managerial duties in the city of Galt.

▼

Bill Burke, manager of the Capitol theatre, Brantford, sends us another bundle of his good exploitation, as a further follow-up of our friendly conversations at the General Brock, by the water falls.

▼

Harry Wilson promoted the Chatham Camera Club to try for a prize with the best picture of the front of the Capitol theatre, and the local paper made news pictures of the prize-winning entries, which doubled up the publicity plum for the clever manager.

▼

We like Jimmy McDonough's advertising line at the Tivoli theatre, Hamilton—"the biggest noise in town is 'The Quiet Man'"—and he invited 35 members of a local home for the aged to enjoy the picture as a nice gesture in public relations.

## Manager in a Brand New Town, Joins the R. T.

Fred E. Godwin, manager of Martin & Thompson's two theatres in Warner Robins, Georgia, the Wellston and the M. & T. Drive-In, is a new member of the Round Table, but no wonder we couldn't find Warner Robins on any list in the office. It's a new town, with 13,000 population, located 18 miles from Macon. We've crossed Georgia half a dozen times and never saw it on our travels, nor did the map makers include it on our 1940 wall map. Fred says he likes to exploit pictures, and we first encountered his showmanship as a contender in Metro's last "Promotion of the Month" contest, with an entry on "Carbine Williams." We'd like to see more examples of his co-ops and cut-outs.

# *INDEPENDENT FILM BUYERS REPORT ON PERFORMANCE*

*Film buyers of independent circuits in the U.S. rate current product on the basis of its performances in their theatres. This report covers 109 attractions, 4,416 playdates.*

*Titles run alphabetically. Numerals refer to the number of engagements on each attraction reported. The tabulation is cumulative. Dagger (†) denotes attractions published for the first time. Asterisk (*) indicates attractions which are listed for the last time.*

*EX means Excellent; AA—Above Average; AV—Average; BA—Below Average; PR—Poor.*

## THE FILM BUYER'S RATING

| | EX | AA | AV | BA | PR |
|---|---|---|---|---|---|
| Affair in Trinidad (Col.) | 8 | 6 | 6 | 9 | 3 |
| Atomic City (Para.) | – | – | 1 | 25 | 16 |
| Because You're Mine (MGM) | – | 4 | 12 | 7 | 1 |
| Big Jim McLain (WB) | 3 | 22 | 31 | 8 | 2 |
| Big Sky, The (RKO) | – | 23 | 24 | 4 | – |
| Bonzo Goes to College (Univ.) | – | 8 | 10 | 4 | – |
| Brave Warrior (Col.) | – | – | 4 | 14 | 1 |
| Brigand, The (Col.) | – | – | 2 | 5 | 2 |
| California Conquest (Col.) | 1 | 2 | 12 | 10 | 2 |
| Captain Pirate (Col.) | – | – | 2 | 1 | 12 |
| Caribbean (Para.) | – | 2 | 9 | 11 | 3 |
| Carrie (Para.) | – | – | 8 | 17 | 6 |
| Carson City (WB) | – | 26 | 42 | 15 | 3 |
| Clash by Night (RKO) | – | 10 | 28 | 14 | 3 |
| Crimson Pirate (WB) | – | 12 | 15 | 5 | – |
| Cripple Creek (Col.) | – | 5 | 12 | 8 | – |
| Denver and Rio Grande (Para.) | – | – | 26 | 20 | 18 |
| Devil Makes Three, The (MGM) | – | – | 8 | 5 | 1 |
| Diplomatic Courier (20th-Fox) | 1 | 3 | 15 | 30 | 18 |
| Don't Bother to Knock (20th-Fox) | 1 | 6 | 21 | 21 | 2 |
| Dreamboat (20th-Fox) | 1 | 12 | 23 | 13 | 16 |
| Duel at Silver Creek (Univ.) | 2 | 9 | 21 | 8 | 3 |
| Encore (Para.) | – | 1 | 3 | 1 | 1 |
| †Everything I Have Is Yours (MGM) | – | 2 | 2 | 3 | – |
| Fearless Fagan (MGM) | – | 3 | 7 | 9 | 8 |
| Feudin' Fools (Mono.) | 1 | 3 | 3 | – | – |
| Francis Goes to West Point (Univ.) | 13 | 35 | 24 | 7 | 12 |
| Glory Alley (MGM) | – | 1 | 10 | 8 | – |
| Greatest Show on Earth, The (Para.) | 55 | 22 | 2 | – | 1 |
| Half Breed (RKO) | 1 | 7 | 30 | 2 | 5 |
| Has Anybody Seen My Gal? (Univ.) | 2 | 26 | 44 | 10 | 2 |
| Hellgate (Lippert) | – | – | 5 | 4 | 3 |
| Here Come the Marines (Mono.) | 2 | 2 | 12 | – | – |
| High Noon (UA) | 7 | 31 | 19 | – | – |
| †Holiday for Sinners (MGM) | – | – | 1 | 3 | 1 |
| Hurricane Smith (Para.) | – | – | 6 | 1 | – |
| I Dream of Jeanie (Rep.) | – | 2 | 18 | 14 | 14 |
| Island of Desire (UA) | – | 10 | 23 | 5 | 3 |
| Ivanhoe (MGM) | 9 | 1 | – | – | – |
| Ivory Hunter (Univ.) | 1 | 6 | 28 | 6 | 11 |
| Jumping Jacks (Para.) | 32 | 25 | 6 | 9 | 1 |
| Jungle, The (Lippert) | – | – | 2 | 2 | – |
| Just Across the Street (Univ.) | – | 2 | 18 | 13 | 7 |
| Just for You (Para.) | 3 | 10 | 17 | 6 | 2 |
| Kangaroo (20th-Fox) | 1 | 2 | 32 | 28 | 18 |
| King Kong (RKO) | 3 | 14 | 15 | 9 | 3 |
| Lady in the Iron Mask (20th-Fox) | – | – | 1 | 4 | 3 |
| Les Miserables (20th-Fox) | – | 2 | 11 | 3 | 1 |
| Lost in Alaska (Univ.) | 2 | 20 | 29 | 10 | 3 |
| Lovely to Look At (MGM) | 13 | 40 | 23 | 20 | 1 |
| Lure of the Wilderness (20th-Fox) | 30 | 27 | 9 | 12 | 3 |
| Lydia Bailey (20th-Fox) | 1 | 12 | 53 | 12 | 3 |
| Mara Maru (WB) | – | – | 10 | 27 | 4 |
| Merry Widow, The (MGM) | 4 | 13 | 24 | 22 | 2 |
| Miracle of Fatima, The (WB) | – | 3 | 1 | – | 1 |
| Monkey Business (20th-Fox) | 1 | 14 | 12 | 3 | 1 |
| Montana Territory (Col.) | – | 4 | 10 | 3 | 3 |
| My Man and I (MGM) | – | – | 2 | – | 4 |
| My Wife's Best Friend (20th-Fox) | – | – | 2 | 7 | 3 |
| Narrow Margin (RKO) | – | – | 1 | 5 | 4 |
| No Room for the Groom (Univ.) | 1 | 4 | 6 | 20 | 5 |
| O. Henry's Full House (20th-Fox) | – | 2 | 9 | 4 | 1 |
| One Minute to Zero (RKO) | – | 28 | 9 | 1 | – |
| *Outcasts of Poker Flat (20th-Fox) | – | 3 | 22 | 24 | 9 |
| Outcast of the Islands (UA) | – | 5 | 4 | 4 | 3 |
| Outlaw Women (Lippert) | 3 | 8 | – | – | – |
| Pat and Mike (MGM) | 2 | 26 | 39 | 30 | 9 |
| Paula (Col.) | – | – | 14 | 12 | 10 |
| Quiet Man, The (Rep.) | 4 | 15 | 7 | 2 | – |
| Quo Vadis (MGM) | 38 | 31 | 1 | 4 | – |
| Rainbow 'Round My Shoulder (Col.) | – | 2 | 10 | 5 | 1 |
| Red Ball Express (Univ.) | – | 8 | 45 | 9 | 2 |
| Rose Bowl Story, The (Mono.) | – | 1 | 6 | 4 | 4 |
| Sally and Saint Anne (Univ.) | – | 2 | 16 | 12 | 16 |
| San Francisco Story (WB) | 1 | 1 | 24 | 17 | 10 |
| Scaramouche (MGM) | 6 | 33 | 47 | 29 | 2 |
| Scarlet Angel (Univ.) | – | 2 | 27 | 16 | 10 |
| She's Working Her Way Through College (WB) | 15 | 40 | 30 | 19 | 3 |
| Skirts Ahoy (MGM) | 8 | 69 | 32 | 2 | – |
| Sniper, The (Col.) | – | – | 6 | 4 | – |
| †Snows of Kilimanjaro (20th-Fox) | 2 | 3 | – | – | – |
| Somebody Loves Me (Para.) | 1 | – | 13 | – | 1 |
| Son of Ali Baba (Univ.) | – | 6 | 11 | 7 | – |
| Something for the Birds (20th-Fox) | – | – | – | – | 6 |
| Son of Paleface (Para.) | 17 | 21 | 14 | 2 | – |
| Sound Off (Col.) | – | 8 | 27 | 2 | – |
| Springfield Rifle (WB) | – | 6 | 9 | – | – |
| Story of Robin Hood (RKO) | 5 | 18 | 23 | 10 | 2 |
| Story of Will Rogers, The (WB) | 30 | 39 | 16 | 3 | 7 |
| *Streetcar Named Desire, A (WB) | 17 | 16 | 22 | 13 | 11 |
| Sudden Fear (RKO) | – | 8 | 5 | 7 | 1 |
| Three for Bedroom C (WB) | – | – | 1 | 15 | 6 |
| Untamed Frontier (Univ.) | – | 7 | 17 | 8 | – |
| Wagons West (Mono.) | – | – | 10 | 6 | 1 |
| Wait 'Till the Sun Shines Nellie (20th-Fox) | 2 | 7 | 16 | 25 | 21 |
| Walk East on Beacon (Col.) | 2 | 8 | 10 | 3 | 5 |
| Washington Story (MGM) | – | – | 5 | 19 | 24 |
| Way of a Goucho (20th-Fox) | – | – | 3 | 4 | 4 |
| We're Not Married (20th-Fox) | 4 | 22 | 27 | 15 | 6 |
| What Price Glory (20th-Fox) | – | 12 | 23 | 21 | 10 |
| Where's Charley? (WB) | – | – | 12 | 26 | 24 |
| Wild Heart, The (RKO) | 1 | 3 | 16 | 7 | – |
| Willie and Joe Back at the Front (Univ.) | – | 1 | 8 | 4 | 2 |
| Winning Team, The (WB) | – | 8 | 51 | 43 | 5 |
| Woman of the North Country (Mono.) | – | 1 | 7 | 2 | 2 |
| World in His Arms, The (Univ.) | 3 | 26 | 25 | 14 | 3 |
| Yankee Buccaneer (Univ.) | – | – | 3 | 4 | 1 |
| You for Me (MGM) | – | – | 5 | 9 | 4 |
| Young Man With Ideas (MGM) | – | 2 | 15 | 11 | 9 |

# The Product Digest

## Hans Christian Andersen

***RKO-Goldwyn*—Whimsy, and Screen Greatness**

Here is the warm, human, ever-appealing personality which was Hans Christian Andersen, the world famed spinner of fairy tales, who captured the heart of a whole world. And there, by happy choice, comes one Danny Kaye, who, with the aid of the technique which is inherent in the motion picture of today, makes of this Hans Christian Andersen a warm, vibrant, living, wholly human and wholly lovable person, whose life's one aim is to bring a modicum of cheer, of happiness and a smile to the world's too-often sorry face. The beauty of color by Technicolor adds immeasurably, of course.

It is not possible to imagine that anyone anywhere could have done this role so perfectly as has Kaye. This, a foreword cautions, does not pretend to be the biography of Andersen, but is rather a fanciful story which expresses in essence the philosophy which was Andersen's. The strong, knowing hand of Samuel Goldwyn is evident here unmistakably, while specific tasks were in the admirably capable hands of Charles Vidor, who directed; Moss Hart, whose screenplay based on a story by Myles Connolly is so essentially right; Frank Loesser, whose words and music may be described extravagantly but not too much; Harry Stradling, director of photography, and Roland Petit, who did the choreography.

The appeal of the picture must be deemed universal. Wherever there are children, or the young in heart, regardless of age, or the elderly who dream of yesterday, there is an answer for them all in this beautifully told and happily molded example of the art of the screen at its best.

We cannot tell with any degree of certainty of the reaction of the vast audience to the ballet as an entertainment form, yet in this film, where ballet has an important place, it is done with such happy grace, and with such skill and beauty that it may be reasonably certain that all audiences will find it thoroughly enchanting. In the ballet sequences the French ballerina, Jeanmaire, is all the role requires, chiefly supported in one sequence by Erik Bruhn, and in the notable "Little Mermaid" ballet by Roland Petit.

Farley Granger plays Jeanmaire's husband, as the ballet master, and young Joey Walsh offers a sensitive and effective portrayal as the boy apprentice to the cobbler, Andersen.

The latter finds himself in trouble with the village fathers in his small Danish town because he prefers to tell fairy stories of his own devising to the children when they should be in school. Joey persuades him to leave for Copenhagen, and there the cobbler accidentally sees, makes shoes for and falls hopelessly in love with the famed ballerina. Knowing his love is without hope, he scribbles a fairy tale, "The Little Mermaid," mistakenly believing Jeanmaire and her husband do not love each other. Through accident again, it gets to her and is translated into ballet terms, to be offered when the company returns to Copenhagen from tour.

While he waits, he turns to story-telling again, this time for the children of the city. The ballet group returns, "The Little Mermaid" is performed, and subsequently Andersen realizes that the ballerina and her husband are really in love. Meanwhile, too, the father of a child to whom Andersen had brought happiness with a story, prints it, and offers to print others he may write, and the bright vista of a career as a writer of stories looms before Hans. His love lost, Hans and the apprentice return to their village, where he resumes his story telling, this time for the whole village, not only the children. A high spot is the rendition of the tales, or snatches of them, in verse and ditty, in the inimitable Kaye fashion.

There is no question but that the basic intent and prime objective of the motion picture must be to entertain. And in "Hans Christian Andersen" that ideal is fulfilled in the highest terms. With the assistance of the extensive and elaborate campaign of promotion with which the picture is going to the public, the exhibition of it would appear to be earmarked immediately for top-flight success.

*Reviewed at special screening in New York. Reviewer's Rating: Excellent.*—CHARLES S. AARONSON.

Release date, not set. Running time, 112 minutes. PCA No. 15971. General audience classification.

| | |
|---|---|
| Hans Christian Andersen | Danny Kaye |
| Niels | Farley Granger |
| Doro | Jeanmaire |
| Peter | Joey Walsh |
| Otto | Philip Tonge |
| The Hussar—Danced by | Erik Bruhn |
| The Prince in "The Little Mermaid" Ballet | Roland Petit |
| Schoolmaster | John Brown |
| Burgomaster | John Qualen |
| Celine | Jeanne Lafayette |
| Stage Doorman | Robert Malcolm |
| Farmer | George Chandler |
| First Gendarme | Fred Kelsey |
| Second Gendarme | Gil Perkins |
| Lars | Peter Votrian |

## Come Back, Little Sheba

***Paramount*—Lost Youth, Lost Dreams**

Every now and then a picture comes along featuring a performance which can best be described as a screen classic, such is that of Shirley Booth making her film debut here in Hal Wallis' "Come Back, Little Sheba." Exhibitors have a picture that in many parts of the country will be difficult to sell, but with all the prizes Miss Booth seems assured of, and with certain favorable word-of-mouth, it should pay off handsomely among discriminating, adult audiences. Above all, the film should not be sold on the romantic reputation of Miss Booth's co-star, Burt Lancaster. Any action fan so duped will want his money back, if not the scalp of the manager.

"Come Back, Little Sheba" is a faithful screen adaptation by Ketti Frings of William Inge's stage play concerning a frumpy housewife and her alcoholic husband. Lola and "Doc," a member of Alcoholics Anonymous, live in uncertain peace in a middle western college town. Lola dreams after her lost dog, Sheba, while Doc works as a chiropractor and broods about their shabby life and the circumstances which forced him to marry Lola some 20 years before. Into their life to disturb the precarious balance of things comes a pretty boarder, Terry Moore, whose flirtation with a muscular athlete drives Doc to a violent binge and near murder of Lola. How they each compromise and come to a firmer understanding of themselves, is the story of the film.

Such a synopsis, however, does not do justice to the film's impact. Miss Booth's Lola is both funny and tragic. She is as desperately eager to please as she is lazy. Happily the camera is focused on her almost constantly so that which emerges is as full a portrait of a woman as has perhaps ever been caught on the screen. It's not a pretty picture. Not since Bette Davis in "All About Eve" has any actress let herself be photographed in so many unflattering shots.

Lancaster is something else again. The reasons why the producer saw fit to cast him as a middle-aged weakling may be understandable, but make acceptance of him no easier. His youth and vitality show through the make-up and until the drama reaches violent proportions he is not particularly believable. As the attractive, somewhat calloused youngsters, Miss Moore and Richard Jaeckel are quite appropriate. Their affair is treated with unusual frankness and may raise a few eyebrows.

Frings' screenplay and Daniel Mann's direction are excellent, as is James Wong Howe's photography. But it is Miss Booth's performance which sets the pace and dominates the picture from the start to finish. If a story of dreary people in a dreary setting can be made hilarious, touching and inspiring, the major credit goes to her.

*Seen at Paramount screening room in New York. Reviewer's Rating: Excellent.*—VINCENT CANBY.

Release date, February, 1953. Running time, 99 minutes. PCA No. 15864. Adult audience classification.

| | |
|---|---|
| Doc Delaney | Burt Lancaster |
| Lola Delaney | Shirley Booth |
| Marie Buckholder | Terry Moore |
| Turk Fisher | Richard Jaeckel |

Philip Ober, Liza Golm, Walter Kelley

## Against All Flags

***U-I*—Errol Flynn, Pirate**

Piracy in Technicolor, long a ready seller, is the principal business of this vehicle for Errol Flynn and Maureen O'Hara, a pair of box office personalities as colorful as their

*(Continued on following page)*

(Continued from preceding page)

present subject matter. That is saying quite a bit, because this pirate is as brilliantly pigmented in Technicolor as they come, and about as actionful, too. It doesn't take pirates and piracy quite as seriously as some have done, but its pitch is always toward the entertainment department and its aim is good. Flynn-type business is indicated.

The script by Aeneas MacKenzie and Joseph Hoffman sets up Flynn as an officer on a British man-o'-war (the year is 1700) sent to blast out pirates firmly established behind a harbor of their own which they control by camouflaged cannon. Flynn, flogged in the opening sequence to gain scars which will substantiate his masquerade, lands in a small boat, accompanied by two seamen, and pretends to have deserted the British Navy. He is accepted by the pirates as one of them, takes part in some practical piracy, hires out to Miss O'Hara, a lady pirate, and finally puts the concealed cannon out of business so the Navy can sail into the harbor, shell the defenses and capture the pirates.

The Flynn role is shaped to the pattern of his newspaper publicity, presenting him as the irresistible male, from the distaff point of view, and the invincible champion of right, from the male side. The 'teen-agers in the preview audience squealled their delight at passages depicting his romantic allure, and it is a statistically demonstrable fact that there are enough 'teen-agers in this nation to make a lot of money for a picture they like as they seemed to like this one.

Howard Christie produced the picture, getting a lot of movement into it, and George Sherman directed it with his accustomed assurance.

*Previewed at the Paramount theatre, Hollywood, where it followed "Ivanhoe" on the program without encountering audible comparison. That's better proof than mere words that a proper Reviewer's Rating for it this is—Very Good.*—WILLIAM R. WEAVER.

Release date, Dec. 1952. Running time, 83 min. PCA No. 15986. General audience classification.
Brian Hawke.....Errol Flynn
Spitfire Stevens.....Maureen O'Hara
Anthony Quinn, Alice Kelley, Mildred Natwick, Robert Warwick, Harry Cording, John Alderson, Phil Tulley, Lester Matthews, Tudor Owen, Maurice Marsac, James Craven, James Fairfax

## Desperate Search

***MGM*—A Race Against Time**

A somewhat ordinary domestic triangle is told in terms of action and sheer excitement in "Desperate Search," a modest drama from MGM starring Howard Keel, Jane Greer and Patricia Medina. The "search" of the title concerns the hunt in the rugged northwest country for a downed airliner having among its passengers the two small children of Keel and Miss Medina, his divorced first wife.

The screenplay by Walter Doniger, based on a novel by Arthur Mayse, opens just as the two children, Lee Aaker and Linda Lowell, are winding up one of their periodic visits with their father and his new wife, Miss Greer. Keel, the owner of a resort airlines in the Canadian Rockies, is pictured as having been saved from the alcoholic shoals of his first marriage by the understanding influence of Miss Greer. When the plane, bearing the children, crashes, the overbearingly confident Miss Medina, as excellent a pilot as Keel, shows up to take part in the air search and, not so incidently, to win back domination of her ex-husband.

The search for the lost plane becomes a race against time when it is figured that any survivors could only last four or five days at most in the wilderness. The suspense builds quickly as Miss Medina's wrangling threatens not only the search but the second marriage. Hair-raising counterpoint to these scenes is provided by the adventures of the two children in the woods and climaxes just as the ragged little muffins, treed by a hungry mountain lion, are found by Keel and Miss Greer. A lump-in-the-throat ending finds the children permanently reunited with father and step-mother while Miss Medina graciously admits her defeat.

Keel, in a dramatic, non-singing role, fares well indeed, as do his co-stars. Keenan Wynn gives his usual competent performance as Keel's philosophic sidekick. Produced by Matthew Rapf and directed by Joseph Lewis, the film is simple fiction, highly polished in the respectable MGM technique.

*Seen at MGM screening room in New York. Reviewer's Rating: Good.*—V. C.

Release date, January 16, 1953. Running time, 71 minutes. PCA No. 16053. General audience classification.
Vince Heldon.....Howard Keel
Julia Heldon.....Jane Greer
Nora Stead.....Patricia Medina
"Brandy".....Keenan Wynn
Robert Burton, Lee Aaker, Linda Lowell, Michael Dugan, Elaine Stewart, Jonathan Cott, Jeff Richards, Dick Simmons

## Abbott and Costello Meet Captain Kidd

***Warners*—Abbott and Costello**

This is not merely a thorough Abbott and Costello show; it also displays the talents of Charles Laughton in raucous caricature of old Captain Kidd. And the SuperCinecolor helps to create and sustain the mood of the Spanish Main.

However, there are no two ways about it. The fans of the comedians, and that means young and old, will love this; this being Abbott and Costello situations which mostly are pure corn, which sometimes are long and labored and virtually hammered home, and which many times are just slapstick.

The nonsense story and dialogue takes the partners into romance and intrigue against the famed Captain Kidd—who kidnaps them aboard his ship. He and his rival, the beauteous Captain Bonney (Hillary Brooke), are after the hidden treasure on Skull Island. Much of the foolery resides in the struggles for possession of a map to the island, and its unfortunate changeability with a love letter hidden in the same sort of container. The letter is the result of a subsidiary romance between Bill Shirley and Fran Warren, giving them opportunities to sing, and the picture its numerous songs and choruses and pirate chanties. Possibly the funniest role of all is Laughton's broad ribbing, gestures and costume and everything else, of the tough old captain.

Alex Gottlieb produced and Charles Lamont directed, and the story is from Howard Dimsdale and John Grant. This is a Woodley production.

*Seen at the New York projection room. Reviewer's Rating: Good.*—FLOYD STONE.

Release date, December 27, 1952. Running time, 70 minutes. PCA No. 15832. General audience classification.
Rocky Stonebridge.....Bud Abbott
Oliver Johnson.....Lou Costello
Captain Kidd.....Charles Laughton
Capt. Bonney.....Hillary Brooke
Bruce Martingale.....Bill Shirley
Morgan.....Leif Erickson
Lady Jane.....Fran Warren

## Thunderbirds

***Republic*—National Guard Salute**

Another service branch of the Armed Forces comes in for some cinema glorification, this time the National Guard. The story focuses on Oklahoma's 45th Infantry Division, famed and respected during World War II as "Thunderbirds." Republic has given the picture a large cast and a resourceful production treatment. While the narrative itself breaks no new dramatic ground, it is filled with excellent material that can be used in exploitation.

Starting early in 1940, when Congress called up the National Guard, the story traces the adventures and experiences of two buddies, John Derek and John Barrymore, Jr., both of whom are in love with the same girl, Eileen Christy.

Their first baptism of fire is a harrowing one, and the camera traces with stark realism battle after battle, in Sicily and Italy. A considerable amount of actual combat footage has been inserted for authentic effect. Around the main plot, of which the two lads play the focal part, the screenplay by Mary C. McCall, Jr., delineates several subplots involving others in the unit. Thus it has warmth, humor, pathos and sentiment.

News finally comes to the boys that Miss Christy has made her choice of one to marry, Barrymore, thus leaving Derek crestfallen. It is not for long, however, as he meets a pretty Army nurse, Mona Freeman. The boys are separated, and tension grows as Barrymore is believed to have been killed.

The storybook ending sees both happily united, however. Ward Bond, an old sergeant who turns out to be Barrymore's father, dies heroically, thus erasing a court martial from the first World War.

Along with the dramatic narrative there runs a brief recapitulation of the war in the European theatre which has a certain documentary appeal.

John H. Auer was associate producer-director for this Herbert J. Yates presentation, based on a story by Kenneth Gamet. Others in the cast are Gene Evans and Barton MacLane, both sergeants.

*Seen at the Republic screening room. Reviewer's Rating: Very Good.* — MANDEL HERBSTMAN.

Release date, November 27, 1952. Running time, 98 minutes. PCA No. 15967. General audience classification.
Gil Hackett.....John Derek
Tom McCreery.....John Barrymore, Jr.
Lt. Ellen Henderson.....Mona Freeman
Gene Evans, Eileen Christy, Ward Bond, Barton MacLane, Wally Cassell, Ben Cooper, Robert Neil, Slim Pickens, Armando Silvestre, Benny Baker, Norman Budd, Mae Clarke, Sam McKim, Allene Roberts, Richard Simmons, Walter Reed, Pepe Herr

## Leonardo Da Vinci

***Pictura*—Art House Natural**

Having already won a Venice Festival Award and a Robert J. Flaherty City College Film Award, "Leonardo Da Vinci" comes to the commercial screen as a nigh perfect picture for the art houses. However, its strength is also its weakness as it seems practically impossible for it to get bookings beyond these sure-seaters. But their customers should fill them to capacity.

This is not the usual film about the famous artist with a continuous montage of his works tied together with a clumsy narrative. But then Da Vinci was not the usual artist. He is known as the "universal genius" because his abilities went far beyond the canvas. He was, at once, artist, scientist, inventor, musician, writer and, perhaps unknown to himself, prognosticator. For he forecast 500 years ago, through his writings and drawings that accompanied them, such modern mechanisms as the machine gun, military tank, aerial bombs, helicopter, airplane, automobile, parachute, cannon, ad infinitum. And these remarkable achievements are recorded on film from his drawings with fluidity and graphic emphasis.

Da Vinci was also interested in anatomy and though there were no scientific devices to aid him, he was able to depict the structure of man with amazing accuracy. Dozens of these drawings are also shown but again not as just inanimate objects, but as something almost alive. All of the aforementioned are shown in sepiatone.

Of course, no picture about Da Vinci would be complete without a few samples of his artistic masterpieces and "Mona Lisa," "The Last Supper" and "The Baptism of Christ" among others are shown in color. Also seen in color are scenes of his birthplace, the city of Da Vinci, and Florence, where he did much of his work. Luckily, many of the same buildings that existed at that time are still standing and add a further contemporary feeling.

The well-written commentary is by Marcel Brion and narrated with full effectiveness by Albert Dekker. The exceptional musical background is by Roman Vlad. The film was conceived and produced by Leonid Kipnis and Herman Starr both here in America and in France and Italy. Luciano Emmer and Lauro Venturi directed.

*Reviewed at the Guild Theatre in New York where a packed house was appreciative. Reviewer's Rating: Very Good.*—JAY REMER.

Release date, January 1, 1953. Running time, 70 minutes. General audience classification.

## Young Wives Tale

***Stratford*—British Farce**

Specially selective or so-called "art" houses across the country had best handle this new British importation, a farce of furious pace and occasional hilarity. It has in its favor very winning performances by doe-eyed Joan Greenwood, whose husky-voiced delivery has added so much to several Alec Guinness films, and Nigel Patrick, one of the stars of the current "Breaking Through the Sound Barrier." Also on hand but in a very minor role is Audrey Hepburn, star of Broadway's "Gigi" and who is about to make her American film debut in William Wyler's "Roman Holiday."

Limiting the film's American appeal is the basis for all the comedy's spoofing, that impregnable British institution, the Nanny. Nannies are flat-heeled, stout-hearted females, possessed of uncommon complacence, who rear well-bred British juveniles and have a place in history somewhere alongside the playing fields of Eton. "Young Wives Tale," laid in a not-so-austere London, tells the story of the trials and tribulations of two young couples who to save expenses try to share the same town house and the same nanny for their two children.

Trouble arises when the new nanny, nicely played by Athene Seyler, mistakes Miss Greenwood as the wife of Derek Farr, instead of Nigel Patrick. To admit the compromising situation would be to ask too much of any righteous nanny, so the two couples try to maintain the marital mixup as interpreted by the nanny. The complications are endless, founded principally on someone's catching someone else kissing his/her spouse, with hurt feelings and silly indignation all around.

The stars are an attractive and fresh lot and succeed for about half the time in making the goings-on exceedingly funny. But when they aren't funny, they are unfunny indeed. Henry Cass directed and Victor Skutezky produced from a screenplay by Anne Burnaby, which in turn was based on a play by Ronald Jeans. The film is an Associated British Pictures Corporation presentation, being released by Stratford Pictures Corporation.

*Seen at Paris theatre in New York. Reviewer's Rating: Good.*—V. C.

Release date, June 9, 1952. Running time, 80 minutes. General audience classification.

Sabina.....Joan Greenwood
Rodney.....Nigel Patrick
Bruce.....Derek Farr
Guy Middleton, Athene Seyler, Helen Cherry, Audrey Hepburn, Fabia Drake, Anthony Deamer, Carol James, Irene Handl, Joan Sanderson, Selma Vaz Dias, Jack McNaughton, Brian Culton

## Scotland Yard Inspector

***Lippert*—An American in London**

Despite its title, this very minor, actionful thriller has little to do with either Scotland Yard or an inspector. Its hero is the typical romantic, dashing, American traveler, this time played rather engagingly by Cesar Romero who seems to have permanently forsaken his musical-comedy roles. His is the only name that means anything at the box office.

Romero plays a magazine writer whose plane for America is grounded because of the omnipresent fog. This gives him an opportunity to become involved with a girl whose brother has been run over by a car in the fog. She thinks it's murder, though there's no evidence other than her "woman's intuition." He, for no reason at all other than the scriptwriter's convenience, proceeds to look for the alleged murderer. What with a couple of fights, some mysterious females, a movie producer and a mad inventor, he has more than enough to keep him busy. The climax takes place on a blacked-out movie sound stage with the murderers manipulating a spotlight on Romero and the girl. It's a rather effective device.

One of the refreshing features of the film is the fact that several times Romero is humorously likened to the amateur movie detective and the American private eye who always outwits the official police. Unfortunately, the story makes the jokes seem somewhat incongruous.

The picture was made in England with an Anglo-American cast and production staff. Bernadette O'Farrell plays the troubled girl who after one or two sobs seems to be having a rather good time the evening of her brother's death. Geoffrey Keen as the movie producer gives the best performance in the supporting cast. Anthony Hinds produced and Sam Newfield directed from a screenplay by Orville Hampton.

*Reviewed at the New York Theatre on Broadway where a matinee audience seemed satisfied. Reviewer's Rating: Fair.*—J. R.

Release date, October 31, 1952. Running time, 73 minutes. PCA No. 16059. General audience classification.

Philip Odell.....Cesar Romero
Peggy.....Lois Maxwell
Bernadette O'Farrell, Geoffrey Keen, Campbell Singer, Alistair Hunter, Mary Mackenzie, Frank Birch, Wensley Pithey, Reed De Rouen, Lloyd Lamble, Peter Swanwick

## ADVANCE SYNOPSES

### SOMBRERO
**(Metro-Goldwyn-Mayer)**

**PRODUCER: Jack Cummings. DIRECTOR: Norman Foster. PLAYERS: Pier Angeli, Vittorio Gassman, Ricardo Montalban, Cyd Charisse, Yvonne DeCarlo. Technicolor.**

DRAMA. Adapted from the book, "Mexican Village," by Josefina Niggli, the film tells three interwoven love stories set against the background of a feud between two neighboring villages. Pier Angeli and Ricardo Montalban are the lovers in a gay romance; Vittorio Gassman and Yvonne DeCarlo the lovers in a tragic romance; and Cyd Charisse and Rick Jason the lovers in a tender romance.

### THE GLASS WALL
**(U.A.-Shane-Tors)**

**PRODUCER: Ivan L. Tors. DIRECTOR: Maxwell Shane. PLAYERS: Vittorio Gassman, Gloria Grahame.**

DRAMA. Vittorio Gassman tries to enter the United States illegally with a group of displaced persons from Europe. He had spent 10 years in Nazi concentration camps and he's looking for an American he had helped. When the immigration officers say he must be shipped back, he escapes. Many people become involved in his desperate flight which winds up atop the United Nations building.

### TONIGHT WE SING
**(20th-Fox)**

**PRODUCER: George Jessel. DIRECTOR: Mitchell Leisen. PLAYERS: David Wayne, Ezio Pinza. Technicolor.**

MUSICAL. This is the life story, in part, of Sol Hurok (David Wayne), the now-famous impresario of the concert halls. It tells of his ups and downs, financially and maritally, and how he had to contend with the temperamental stars he surrounded himself with. Ezio Pinza plays the noted opera star, Feodor Chaliapin and Tamara Toumanova portrays the fabulous Pavlova.

### SMALL TOWN GIRL
**(Metro-Goldwyn-Mayer)**

**PRODUCER: Joe Pasternak. DIRECTOR: Leslie Kardos. PLAYERS: Jane Powell, Farley Granger, Ann Miller. Technicolor.**

MUSICAL. Farley Granger, young, handsome and very wealthy, is put in jail for speeding through the small town of Duck Creek. Here he meets Jane Powell, who helps him escape so he can see Ann Miller back in New York, though Jane thinks it's to celebrate his mother's birthday. She goes with him to New York and after much soft lights and music, they fall in love. The usual complications ensue but of course, boy gets girl.

### NEVER WAVE AT A WAC
**(RKO Radio)**

**PRODUCER: Frederick Brisson. DIRECTOR: Norman Z. McLeod. PLAYERS: Rosalind Russell, Paul Douglas, Marie Wilson.**

COMEDY. Rosalind Russell, daughter of Senator Charles Dingle, asks him to get her a commission in the WACS so she can be in Paris with her boy-friend, William Ching. Her father decides she needs the WAC training, so she winds up at Fort Lee, Va. with Marie Wilson, an ex-chorus queen. She's forced to go through basic training while waiting for her commission. Her ex-husband, Paul Douglas, shows up at the camp on business and Ching returns there from Paris. The romantic mixup is resolved at the end with Miss Russell learning that the WACS mean more than a social playground for her.

### THE JAZZ SINGER
**(Warner Bros.)**

**PRODUCER: Louis F. Edelman. DIRECTOR: Michael Curtiz. PLAYERS: Danny Thomas, Peggy Lee. Technicolor.**

MUSICAL. Danny Thomas prefers show business rather than the tradition of religious singing to which his father and many generations preceding have been devoted. He appears in a show that flops and goes into succeeding reverses from there. He intends to assume the hereditary position when one of his recordings becomes a tremendous hit and he quits the Temple position. His father then refuses to acknowledge his existence, but there's a tender reconciliation at the end.

### DESTINATION GOBI
**(20th Century-Fox)**

**PRODUCER: Stanley Rubin. DIRECTOR: Robert Wise. PLAYERS: Richard Widmark, Don Taylor. Technicolor.**

ADVENTURE. In July, 1945, a small group of Navy men are stationed in the Gobi Desert to send vital weather observations. Into this scene comes a party of Mongol nomads who encamp nearby. After a Jap air raid, Richard Widmark as a Chief Petty Officer is in command. The Mongols vanish and Widmark orders a march to the sea. Before they get there, however, they encounter some treacherous Chinese, meet the Mongols again, are captured by the Japanese, escape with the aid of the Mongols to a junk and head for Okinawa and safety.

### GIRLS IN THE NIGHT
**(Universal-International)**

**PRODUCER: Albert J. Cohen. DIRECTOR: Jack Arnold. PLAYERS: Joyce Holden, Glenda Farrell.**

DRAMA. Life in the tenements of New York can be morbid and rugged as this picture attempts to show. Harvey Lembeck and his girl friend, Joyce Holden, plan to rob a supposed fortune from a fake beggar. Donald Gordon and his girl friend, two unscrupulous characters, plan that robbery also, but wind up killing the old man. From thereon in, it's a rough and tumble game for keeps between the two sides of the law.

### TAXI
**(20th Century-Fox)**

**PRODUCER: Samuel Engel. DIRECTOR: Gregory Ratoff. PLAYERS: Dan Dailey, Constance Smith.**

COMEDY. Dan Dailey is the owner-driver of a taxicab in New York City. He has to make a payment on his cab by nightfall, but Constance Smith, as a young lass just off the ship from Ireland, becomes a deterring factor. She's looking for her husband, an American who had visited Ireland and then returned alone to the U.S. They cover quite a bit of New York in their search but when they finally locate him, she learns it wasn't worth it.

# THE RELEASE CHART

## *Index to Reviews and Advance Synopses, with Ratings*

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change. Running times are the official times supplied by the distributor.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopses Index can be found on pages 1598-1599, issue of November 8, 1952.

Feature Product by Company starts on Page 1573, issue of October 18, 1952.

For exploitation see Managers' Round Table section.

*Following a title indicates a Box Office Champion.

Picture ratings under National Groups are estimates by leading women's organizations and national review committees; A—Adults (over 18 years), Y—Youth (ages 12 to 18), C—Children (ages 8 to 12). Legion of Decency Ratings: (A-1), Unobjectionable; A-2, Unobjectionable for Adults; B, Objectionable in part; C, Condemned.

(S) before a page number indicates advance synopsis.

| TITLE—Production Number—Company | Stars | Release Date | Running Time | REVIEWED (S)=synopsis Issue | REVIEWED (S)=synopsis Page | RATINGS Nat'l Groups | RATINGS L. of D. | RATINGS Herald Review |
|---|---|---|---|---|---|---|---|---|
| AARON Slick from Punkin Crick (color) (5119) Para. | Alan Young-Dinah Shore | Apr.,'52 | 95m | Feb. 23 | 1245 | AYC | A-2 | Good |
| Abbott & Costello Meet Captain Kidd (208) (color) WB | Abbott and Costello | Dec. 27,'52 | 70m | Nov. 29 | 1622 | | | Good |
| About Face (color) (122) WB | Gordon MacRae-Eddie Bracken | May 31,'52 | 94m | Apr. 12 | 1313 | AYC | A-2 | Good |
| Above and Beyond MGM | Robert Taylor-Eleanor Parker | Jan.,'53 | 122m | Nov. 22 | 1613 | | | Very Good |
| Actors and Sin UA | Edward G. Robinson-Marsha Hunt | July 18,'52 | 85m | May 31 | 1382 | AY | A-2 | Good |
| Affair in Trinidad* (501) Col. | Rita Hayworth-Glenn Ford | Sept.,'52 | 98m | Aug. 2 | 1470 | A | B | Fair |
| African Treasure (5207) Mono. | Johnny Sheffield-Donna Martell | June 8,'52 | 70m | May 31 | 1383 | | A-1 | Good |
| Against All Flags (color) (305) Univ. | Errol Flynn-Maureen O'Hara | Dec.,'52 | 83m | Nov. 29 | 1621 | | A-2 | Very Good |
| Alleghany Uprising (384) RKO | John Wayne-Claire Trevor (reissue) | Sept.,'52 | 81m | | | | | |
| Amazing Monsieur Fabre, The (Fr.) (Eng. Dial.) Futter | Pierre Fresnay | Aug. 20,'52 | 90m | Aug. 30 | 1511 | | A-1 | Very Good |
| Androcles and the Lion RKO | Jean Simmons-Victor Mature | Oct.,'52 | 98m | Nov. 22 | 1614 | | | Very Good |
| Angel Face RKO | Robert Mitchum-Jean Simmons | Jan. 23,'53 | | | | | | |
| Angel Street (Brit.) Commercial | Anton Walbrook-Diana Wynyard | Nov. 10,'52 | 80m | Nov. 15 | 1607 | | | Fair |
| Anna (Ital.) Lux | Silvano Mangano-Vittorio Gassmann | Oct. 12,'52 | 111m | Aug. 9 | 1477 | | | Good |
| Anything Can Happen (5117) Para. | Jose Ferrer-Kim Hunter | May,'52 | 107m | Mar. 1 | 1253 | AYC | A-1 | Very Good |
| Annie Oakley (383) RKO | B. Stanwyck-Preston Foster (reissue) | Sept.,'52 | 91m | | | | | |
| Apache Country (471) Col. | Gene Autry | May,'52 | 62m | May 24 | 1374 | AYC | A-1 | Good |
| Apache War Smoke (305) MGM | Gilbert Roland-Glenda Farrell | Oct.,'52 | 67m | Sept. 20 | 1533 | AY | A-2 | Good |
| April in Paris (color) WB | Ray Bolger-Doris Day | Jan. 3,'53 | 101m | Nov. 15 | 1605 | | | Excellent |
| Arctic Flight (5210) Mono. | Wayne Morris-Alan Hale, Jr. | Oct. 19,'52 | 78m | Aug. 2 | 1470 | | A-1 | Good |
| Army Bound (5216) Mono. | Stanley Clements | Oct. 5,'52 | 61m | July 12 | (S)1443 | | A-1 | |
| Assignment-Paris (507) Col. | Dana Andrews-Marta Toren | Oct.,'52 | 85m | Sept. 13 | 1525 | AY | A-1 | Good |
| Atomic City, The (5120) Para. | Michael Moore-Nancy Gates | June,'52 | 85m | Apr. 12 | 1314 | AYC | A-1 | Good |
| BABES in Bagdad (color) UA | Paulette Goddard-John Boles | Dec. 7,'52 | | | | | | |
| Bad and the Beautiful MGM | Lana Turner-Kirk Douglas | Jan.,'53 | 118m | Nov. 22 | 1613 | | | Excellent |
| Bal Tabarin (5129) Rep. | Muriel Lawrence-William Ching | June 1,'52 | 84m | June 28 | 1426 | | B | Good |
| Barbed Wire (474) Col. | Gene Autry | July,'52 | 61m | July 5 | 1433 | AY | A-1 | Good |
| Battle of Apache Pass (color) (217) Univ. | John Lund-Jeff Chandler | Apr.,'52 | 85m | Apr. 5 | 1306 | AYC | A-1 | Good |
| Battle Zone (AA-22) AA | John Hodiak-Linda Christian | Sept. 28,'52 | 82m | Oct. 18 | 1565 | | | Very Good |
| Beautiful But Dangerous RKO | Jean Simmons-Robert Mitchum | Feb.,'53 | | Nov. 1 | (S)1591 | | | |
| Beauty and the Devil (Fr.) Davis | Gerard Philipe-Michel Simon | Sept. 1,'52 | 95m | Aug. 30 | 1510 | | A-2 | Excellent |
| Because of You (302) Univ. | Loretta Young-Jeff Chandler | Nov.,'52 | 95m | Oct. 11 | 1558 | | A-2 | Good |
| Because You're Mine (color) (304) MGM | Mario Lanza-Doretta Morrow | Oct.,'52 | 103m | Sept. 6 | 1517 | AYC | A-1 | Excellent |
| Belles on Their Toes (color) (213)* 20th-Fox | Jeanne Crain-Myrna Loy | May,'52 | 89m | Apr. 5 | 1305 | AYC | A-1 | Very Good |
| Berliner, The (Ger.) Burstyn | Gert Frobe-Aribert Wascher | Oct.,'52 | 80m | Nov. 1 | 1590 | | | Fair |
| Beware, My Lovely (302) RKO | Ida Lupino-Robert Ryan | Sept.,'52 | 77m | Aug. 2 | 1470 | AY | A-2 | Good |
| Big Jim McLain (201) WB | John Wayne-Nancy Olson | Aug. 30,'52 | 90m | Aug. 30 | 1509 | AY | A-1 | Good |
| Big Sky, The (361) RKO | Kirk Douglas-Elizabeth Threatt | Aug.,'52 | 122m | July 12 | 1441 | AY | A-2 | Excellent |
| Black Castle, The (304) Univ. | Stephen McNally-Richard Greene | Dec.,'52 | 81m | Oct. 25 | 1582 | | A-2 | Good |
| Black Hills Ambush (5172) Rep. | Allan Rocky Lane | May 20,'52 | 54m | June 14 | 1399 | | A-1 | Good |
| Black Swan, The (258) (color) 20th-Fox | Tyrone Power-Maureen O'Hara (reissue) | July,'52 | 85m | Oct. 17,'42 | | | | Good |
| Blackbeard, the Pirate (color) RKO | Linda Darnell-Robert Newton | Dec. 25,'52 | | Nov. 15 | (S)1607 | | | |
| Blazing Forest, The (color) (5207) Para. | John Payne-Susan Morrow | Dec.,'52 | 90m | Sept. 27 | 1541 | AYC | A-1 | Very Good |
| Bloodhounds of Broadway (C) (236) 20th-Fox | Mitzi Gaynor-Scott Brady | Nov.,'52 | 90m | Nov. 1 | 1589 | | B | Very Good |
| Blue Canadian Rockies Col. | Gene Autry-Pat Buttram | Nov.,'52 | 58m | Nov. 22 | 1614 | AYC | A-1 | Good |
| Bonzo Goes to College (232) Univ. | Edmund Gwenn-Maureen O'Sullivan | Sept.,'52 | 80m | Aug. 30 | 1509 | AYC | A-1 | Very Good |
| Border Saddlemates (5143) Rep. | Rex Allen | Apr. 15,'52 | 67m | May 10 | 1358 | AYC | A-1 | Good |
| Brandy for the Parson (Brit.) Mayer-Kingsley | Kenneth More-Jody Lawrance | Aug.,'52 | 75m | Aug. 30 | 1511 | | | Good |
| Brave Warrior (color) (441) Col. | Jon Hall-Christine Larsen | June,'52 | 73m | May 17 | 1366 | AY | A-1 | Good |
| Breaking Through the Sound Barrier (Brit.) UA | Ann Todd-Ralph Richardson | Dec. 21,'52 | 115m | Nov. 15 | 1605 | | A-1 | Excellent |
| Brigand, The (color) (437) Col. | Anthony Dexter-Jody Lawrance | June,'52 | 94m | May 31 | 1383 | AY | B | Good |
| Bronco Buster (color) (219) Univ. | John Lund-Scott Brady | May,'52 | 80m | Apr. 12 | 1313 | AYC | A-1 | Good |
| Bugles in the Afternoon (color) (116) WB | Ray Milland-Helene Carter | Mar. 8,'52 | 85m | Feb. 2 | 1221 | AY | A-1 | Good |
| CALIFORNIA Conquest (color) (440) Col. | Cornel Wilde-Teresa Wright | July,'52 | 79m | June 14 | 1398 | AY | A-1 | Good |
| Canyon Ambush (5244) Mono. | Johnny Mack Brown | Oct.12,'52 | 53m | Aug. 30 | (S)1511 | | | |
| Captain Kidd (5210) Lippert | Randolph Scott-C. Laughton (reissue) | Dec. 12,'52 | 89m | | | | | |
| Captain Pirate (color) (431) Col. | Louis Hayward-Patricia Medina | Aug.,'52 | 85m | July 26 | 1462 | AYC | | Good |
| Captive City UA | John Forsythe | Apr. 11,'52 | 91m | Mar. 29 | 1297 | AY | A-2 | Very Good |
| Captive Women (306) RKO | Margaret Field-Robert Clarke | Oct.,'52 | 65m | Oct. 4 | 1550 | | B | Fair |

| TITLE—Production Number—Company | Stars | Release Date | Running Time | REVIEWED (S)=synopsis Issue | Page | RATINGS Nat'l Groups | L. of D. | Herald Review |
|---|---|---|---|---|---|---|---|---|
| Carbine Williams (231) MGM | James Stewart-Wendell Corey | May,'52 | 101m | Apr. 19 | 1321 | AY | A-2 | Very Good |
| Caribbean (C) (5202) Para. | Arlene Dahl-John Payne | Sept.,'52 | 97m | Aug. 2 | 1469 | AY | A-2 | Very Good |
| Carrie (5123) Para. | Jennifer Jones-Laurence Olivier | Aug.,'52 | 118m | June 14 | 1397 | AY | B | Excellent |
| Carson City (color) (123) WB | Randolph Scott-Lucille Norman | June 14,'52 | 87m | May 3 | 1349 | AYC | A-1 | Very Good |
| Casque D'Or (Fr.) Discina | Simone Signoret-Claude Dauphin | Aug. 18,'52 | 96m | Sept. 6 | 1517 | | | Good |
| Cattle Town (207) WB | Dennis Morgan-Philip Carey | Dec. 6,'52 | 71m | Nov. 22 | 1614 | | | Good |
| City Beneath the Sea (308) Univ. | Robert Ryan-Mala Powers | Mar.,'53 | | Nov. 1 | (S)1591 | | | |
| Clash by Night (229)* RKO | Barbara Stanwyck-Paul Douglas | June,'52 | 105m | May 17 | 1366 | A | A-2 | Good |
| Cleopatra (5208) Para. | Claudette Colbert-H. Wilcoxon (reissue) | Dec.,'52 | 104m | | | | | |
| Clouded Yellow, The (Brit.) (509) Col. | Jean Simmons-Trevor Howard | Aug.,'52 | 89m | Oct. 6 | 1049 | AY | A-2 | Good |
| Clown, The MGM | Red Skelton-Timmy Considine | Feb.,'53 | | | | | | |
| Come Back Little Sheba (5213) Para. | Burt Lancaster-Shirley Booth | Feb.,'53 | 99m | Nov. 29 | 1621 | | B | Excellent |
| Confidence Girl UA | Tom Conway | June 20,'52 | 81m | June 7 | 1390 | | A-2 | Good |
| Connie MGM | Janet Leigh-Van Johnson | Apr.,'53 | | | | | | |
| Crimson Pirate (color) (202)* WB | Burt Lancaster-Eva Bartok | Sept. 27,'52 | 104m | Aug. 30 | 1509 | AYC | A-1 | Very Good |
| Cripple Creek (color) (442) Col. | George Montgomery-Karin Booth | July,'52 | 78m | June 28 | 1427 | AY | A-1 | Good |
| Cry, the Beloved Country (Brit.) UA | Canada Lee-Sidney Poiter | Aug. 22,'52 | 96m | Jan. 26 | 1213 | | A-2 | Excellent |
| Cupboard Was Bare, The (Fr.) Hakim | Fernandel-Berthe Bovy | Nov.,'52 | 82m | Nov. 15 | 1607 | | | Good |
| DANGER Is a Woman (French) Discina | Henry Vidal-Maria Mauban | May,'52 | 92m | Apr. 26 | 1330 | | C | Good |
| Dead Man's Trail (5243) Mono. | Johnny Mack Brown-Barbara Allen | Sept. 21,'52 | 59m | May 17 | (S)1367 | | A-1 | |
| Deadline, U.S.A. (215) 20th-Fox | Humphrey Bogart-Ethel Barrymore | May,'52 | 87m | Mar. 15 | 1282 | AY | B | Very Good |
| Denver and Rio Grande (C) (5115) Para. | Edmond O'Brien-Sterling Hayden | June,'52 | 89m | Mar. 29 | 1298 | AY | A-1 | Fair |
| Desert Passage (230) RKO | Tim Holt-Joan Dixon | May,'52 | 60m | May 24 | 1374 | AY | A-2 | Average |
| Desert Pursuit (5209) Mono. | Wayne Morris | May 11,'52 | 71m | May 17 | (S)1367 | | | |
| Desperadoes Outpost (5174) Rep. | Allan Rocky Lane | Oct. 8,'52 | 54m | Oct. 11 | 1559 | AYC | A-1 | Good |
| Desperate Search, The MGM | Howard Keel-Jane Greer | Jan.,'53 | 71m | Nov. 29 | 1622 | | | Good |
| Destination Gobi (color) 20th-Fox | Richard Widmark-Don Taylor | Apr.,'53 | | Nov. 29 | (S)1623 | | | |
| Devil Makes Three, The (302) MGM | Gene Kelly-Pier Angeli | Sept.,'52 | 96m | Aug. 16 | 1485 | AY | A-2 | Very Good |
| Diplomatic Courier (222) 20th-Fox | Tyrone Power-Patricia Neal | July,'52 | 97m | June 21 | 1417 | AY | A-2 | Good |
| Don't Bother to Knock (224) 20th-Fox | Richard Widmark-Marilyn Monroe | Aug.,'52 | 76m | July 19 | 1453 | A | B | Very Good |
| Down Among the Sheltering Palms (color) 20th-Fox | Mitzi Gaynor-David Wayne | May,'52 | | Jan. 12 | (S)1186 | | B | |
| Dream Wife MGM | Cary Grant-Deborah Kerr | Apr.,'53 | | | | | | |
| Dreamboat (223) 20th-Fox | Clifton Webb-Ginger Rogers | Aug.,'52 | 83m | July 26 | 1461 | AY | A-2 | Excellent |
| Duel at Silver Creek, The (C) (228) Univ. | Audie Murphy-Faith Domergue | Aug.,'52 | 77m | July 12 | 1442 | AY | A-1 | Good |
| EDWARD and Caroline (French) Comml. | Daniel Gelin-Anne Vernon | Apr.,'52 | 90m | May 3 | 1350 | | | Good |
| Eight Iron Men Col. | Bonar Colleano-Arthur Franz | Dec.,'52 | 80m | Oct. 25 | 1581 | | A-2 | Very Good |
| Encore (Brit.) (5122) Para. | Roland Culver-Glynis Johns | July,'52 | 90m | Apr. 5 | 1305 | AY | A-2 | Excellent |
| Everything I Have Is Yours (C) (306) MGM | Marge and Gower Champion | Oct.,'52 | 92m | Sept. 27 | 1541 | AYC | A-2 | Excellent |
| FABULOUS Senorita (5125) Rep. | Estelita Rodriguez-Robert Clarke | Apr. 1,'52 | 80m | Mar. 29 | 1298 | AY | A-2 | Excellent |
| Face to Face RKO | James Mason-Robert Preston | Nov. 14,'52 | 92m | Nov. 15 | 1606 | | B | Excellent |
| Faithful City, The (Israel) (303) RKO | Jamie Smith-John Slater | May,'52 | 86m | Apr. 5 | 1306 | AY | A-1 | Very Good |
| Fargo (5226) Mono. | Bill Elliott-Phyliss Coates | Sept. 7,'52 | 69m | Sept. 13 | 1526 | | | Good |
| Farmer Takes a Wife (color) 20th-Fox | Betty Grable-Dale Robertson | Feb.,'53 | | | | | | |
| Father's Dilemma (Ital.) Davis | Aldo Fabrizi-Gaby Morlay | Sept.,'52 | 88m | Oct. 4 | 1550 | | B | Very Good |
| Fearless Fagan (241) MGM | Janet Leigh-Carleton Carpenter | Aug.,'52 | 79m | July 12 | 1441 | AYC | A-1 | Very Good |
| Feudin' Fools (5213) Mono. | Leo Gorcey-Huntz Hall | Sept. 21,'52 | 63m | July 5 | (S)1434 | | A-1 | |
| Fighter, The UA | Richard Conte-Vanessa Brown | May 25,'52 | 78m | May 10 | 1357 | AY | A-2 | Good |
| Flat Top (color) (5201) AA | Sterling Hayden-Richard Carlson | Nov. 11,'52 | 85m | Nov. 22 | 1614 | | A-1 | Very Good |
| Flesh and Fury (214) Univ. | Tony Curtis-Mona Freeman | Mar.,'52 | 83m | Mar. 8 | 1261 | AY | A-2 | Good |
| Flowers of St. Francis (Ital.) Burstyn | Aldo Fabrizi | Oct. 6,'52 | 85m | Oct. 11 | 1559 | | | Fair |
| Four Poster, The Col. | Rex Harrison-Lilli Palmer | Not Set | 103m | Oct. 11 | 1558 | | A-2 | Excellent |
| Franchise Affair, The (Brit.) Stratford | Michael Denison-Dulcie Gray | Apr. 1,'52 | 95m | June 21 | 1418 | | A-2 | Very Good |
| Francis Covers the Big Town Univ. | Donald O'Connor-Yvette Dugay | Not Set | | Mar. 22 | (S)1291 | | | |
| Francis Goes to West Point (224) Univ. | Donald O'Connor-Lori Nelson | July,'52 | 81m | June 14 | 1397 | AYC | A-1 | Very Good |
| GAMBLER and the Lady (5204) Lippert | Dane Clark | Dec. 26,'52 | 89m | | | | | |
| Geisha Girl Realart | Martha Hyer-William Andrews | June,'52 | | Aug. 30 | (S)1511 | | B | |
| Girl in White, The (232) MGM | June Allyson-Arthur Kennedy | May,'52 | 93m | Mar. 22 | 1289 | AY | A-1 | Very Good |
| Girls in the Night Univ. | Joyce Holden-Glenda Farrell | Feb.,'53 | | Nov. 29 | 1623 | | | |
| Glass Wall, The UA | Vittorio Gassmann-Gloria Grahame | Nov.-Dec.,'52 | | Nov. 29 | 1623 | | | |
| Glory Alley (234) MGM | Leslie Caron-Ralph Meeker | June,'52 | 79m | May 24 | 1373 | A | B | Good |
| Gobs and Gals (5128) Rep. | Bernard Bros.-Cathy Downs | May 1,'52 | 88m | May 3 | 1350 | AYC | A-2 | Very Good |
| Gold Fever (5220) Mono. | John Calvert-Ralph Morgan | June 15,'52 | 63m | July 5 | (S)1434 | | A-1 | |
| Golden Hawk, The (color) (508) Col. | Sterling Hayden-Rhonda Fleming | Oct.,'52 | 83m | Sept. 13 | 1525 | AY | B | Very Good |
| Great White Hunter (form. Macomber Affair) (5209) Lippert | Gregory Peck-Joan Bennett (reissue) | Dec. 12,'52 | 89m | | | | | |
| Greatest Show on Earth (C)* (5129) Para. | All-Star Cast | July,'52 | 153m | Jan. 5 | 1177 | AYC | B | Superior |
| Guest of the House Astor | Anne Baxter-Ralph Bellamy (reissue) | May 15,'52 | 121m | Dec. 9,'44 | | | | Excellent |
| Guest Wife UA | Claudette Colbert-D. Amecho (reissue) | Sept. 5,'52 | 90m | | | | | |
| Gunman, The (5252) Mono. | Whip Wilson-Fuzzy Knight | Apr. 21,51 | 52m | | | | A-1 | |
| Gunsmoke (color) Univ. | Audie Murphy-Susan Cabot | Mar.,'53 | | | | | | |
| HALF-Breed (color) (228) RKO | Robert Young-Janis Carter | May,'52 | 81m | Apr. 19 | 1321 | AY | B | Good |
| Hangman's Knot (color) Col. | Randolph Scott-Donna Reed | Nov.,'52 | 81m | Nov. 1 | 1589 | | A-2 | Very Good |
| Hans Christian Andersen (color) RKO | Danny Kaye-Farley Granger | Nov.,'52 | 112m | Nov. 29 | 1621 | | | Excellent |
| Happy Time, The (506) Col. | Charles Boyer-Louis Jourdan | Dec.,'52 | 94m | Aug. 16 | 1485 | AY | A-2 | Excellent |
| Has Anybody Seen My Gal? (226) (color) Univ. | Piper Laurie-Charles Coburn | July,'52 | 89m | June 14 | 1397 | AYC | A-1 | Good |
| Hellgate (5113) Lippert | Sterling Hayden-Joan Leslie | Sept. 5,'52 | 87m | Aug. 23 | 1502 | | B | Very Good |
| Here Come the Marines (5212) Mono. | Leo Gorcey-Huntz Hall | June 29,'52 | 66m | June 14 | 1398 | | A-2 | Good |
| Hiawatha (color) (5202) Mono. | Vincent Edwards-Yvette Duguay | Dec. 28,'52 | 80m | Aug. 30 | (S)1511 | | | |
| High Noon* UA | Gary Cooper-Grace Kelly | July 30,'52 | 85m | May 3 | 1349 | AY | A-2 | Very Good |
| High Treason (Brit.) Pacemaker | Liam Redmond-Mary Morris | May,'52 | 90m | May 31 | 1382 | | A-1 | Excellent |
| Holiday for Sinners (239) MGM | Keenan Wynn-Janice Rule | July,'52 | 72m | June 28 | 1426 | A | A-2 | Good |
| Hoodlum Empire (5105) Rep. | Brian Donlevy-Claire Trevor | Apr. 15,'52 | 98m | Feb. 23 | 1246 | AY | A-1 | Good |
| Horizons West (235) (color) Univ. | Robert Ryan-Julia Adams | Oct.,'52 | 81m | Sept. 20 | 1534 | A | A-2 | Good |

| TITLE—Production Number—Company | Stars | Release Date | Running Time | REVIEWED (S)=synopsis Issue | REVIEWED Page | RATINGS Nat'l Groups | RATINGS L. of D. | RATINGS Herald Review |
|---|---|---|---|---|---|---|---|---|
| Hour of 13, The (309) MGM | Peter Lawford-Dawn Addams | Nov.,'52 | 80m | Oct. 4 | 1549 | AY | A-2 | Good |
| Hurricane Smith (color) (5204) Para. | Yvonne De Carlo-John Ireland | Oct.,'52 | 90m | Sept. 13 | 1525 | AY | B | Good |
| I DON'T Care Girl, The (C) 20th-Fox | Mitzi Gaynor-David Wayne | Jan.,'53 | | May 10 | (S)1358 | | | |
| I Dream of Jeanie (color) (5106) Rep. | Ray Middleton-Muriel Lawrence | June 1,'52 | 90m | June 14 | 1398 | AYC | A-1 | Good |
| I Walked with a Zombie (272) RKO | Frances Dee-Tom Conway (reissue) | Apr.,'52 | 69m | | | | | |
| I Love Melvin (color) MGM | Donald O'Connor-Debbie Reynolds | Mar.,'53 | | | | | | |
| I'll Get You (5206) Lippert | George Raft-Sally Gray | Jan. 16,'53 | | | | | | |
| Iron Mistress, The (C) (206) WB | Alan Ladd-Virginia Mayo | Nov. 22,'52 | 110m | Oct. 18 | 1565 | | A-2 | Very Good |
| Island of Desire (C) UA | Linda Darnell-Tab Hunter | Aug. 4,'52 | 93m | Aug. 2 | 1470 | A | B | Fair |
| Island Rescue (Brit.) (283) Univ. | David Niven-Glynis Johns | June,'52 | 87m | June 28 | 1426 | AYC | A-1 | Excellent |
| It Grows on Trees (303) Univ. | Irene Dunne-Dean Jagger | Nov.,'52 | 84m | Nov. 1 | 1589 | | A-1 | Excellent |
| It's in the Bag UA | Fred Allen-Jack Benny (reissue) | Sept. 5,'52 | 87m | | | | | |
| Ivanhoe (color) (307)* MGM | Robert Taylor-Elizabeth Taylor | Aug.,'52 | 106m | June 21 | 1417 | AYC | A-1 | Excellent |
| Invasion U.S.A. Col. | Gerald Mohr-Peggie Castle | Dec.,'52 | 74m | | | | | |
| Ivory Hunter (color) (Brit.) Univ. | Anthony Steel-Dinah Sheridan | June,'52 | 97m | May 24 | 1373 | AYC | A-1 | Very Good |
| JACK and the Beanstalk (C) (118) WB | Bud Abbott-Lou Costello | Apr. 12,'52 | 78m | Apr. 5 | 1306 | AYC | A-1 | Good |
| Jazz Singer, The (color) WB | Danny Thomas-Peggy Lee | Feb.,'53 | | Nov. 29 | (S)1623 | | | |
| Jeopardy MGM | Barbara Stanwyck-Barry Sullivan | Feb.,'53 | | | | | | |
| Jumping Jacks (5121)* Para. | Dean Martin-Jerry Lewis | July,'52 | 96m | June 7 | 1389 | AYC | A-1 | Excellent |
| Junction City (486) Col. | Charles Starrett-Smiley Burnette | July,'52 | 54m | July 5 | 1433 | | A-1 | Good |
| Jungle, The (5112) Lippert | Rod Cameron-Cesar Romero | Aug. 1,'52 | 74m | Aug. 23 | 1503 | | A-1 | Good |
| Just Across the Street (223) Univ. | Ann Sheridan-John Lund | June,'52 | 79m | May 31 | 1382 | AY | A-2 | Very Good |
| Just for You (color) (5201)* Para. | Bing Crosby-Jane Wyman | Sept.,'52 | 104m | Aug. 2 | 1469 | AYC | A-2 | Excellent |
| KANGAROO (color) (217)* 20th-Fox | Peter Lawford-Maureen O'Hara | June,'52 | 84m | May 24 | 1373 | AY | A-2 | Good |
| Kansas City Confidential UA | John Payne-Coleen Gray | Nov. 11,'52 | 98m | Nov. 15 | 1606 | | B | Fair |
| Kansas Pacific (AA-24) (color) AA | Sterling Hayden-Eve Miller | Dec.,'52 | | Aug. 30 | (S)1511 | | | |
| Kansas Territory (5225) Mono. | Bill Elliott-Peggy Stewart | May 20,'52 | 65m | May 24 | 1374 | | A-1 | Good |
| Kid from Broken Gun (481) Col. | Charles Starrett-Smiley Burnette | Aug.,'52 | 56m | Aug. 16 | 1485 | AY | A-1 | Good |
| Kid Monk Baroni Realart | Richard Rober-Bruce Cabot | May,'52 | 80m | Apr. 26 | 1329 | | B | Average |
| King Kong (269) RKO | Fay Wray-Bruce Cabot (reissue) | May,'52 | 100m | | | | | |
| LADY in the Iron Mask (218) (C) 20th-Fox | Louis Hayward-Patricia Medina | July,'52 | 78m | June 14 | 1398 | AY | A-1 | Good |
| Lady of Burlesque Astor | B. Stanywyck-Michael O'Shea (reissue) | Apr. 1,'52 | 91m | May 1,'43 | | | | Good |
| Laramie Mountains (485) Col. | Charles Starrett-Smiley Burnette | Apr.,'52 | 54m | Apr. 12 | 1314 | AYC | A-1 | Fair |
| Last Train from Bombay (504) Col. | Jon Hall-Lisa Ferraday | Aug.,'52 | 72m | Aug. 2 | 1471 | AY | A-1 | Average |
| Laura (252) 20th-Fox | Gene Tierney-Dana Andrews (reissue) | May,'52 | 88m | Oct. 14,'44 | | | | Good |
| Lawless Breed (color) (306) Univ. | Rock Hudson-Julia Adams | Jan.,'53 | | Oct. 25 | (S)1582 | | A-2 | |
| Leave Her to Heaven (color) (255) 20th-Fox | Gene Tierney-Cornel Wilde (reissue) | June,'52 | 110m | Dec. 29,'45 | | | | Good |
| Leonardo Da Vinci (color) Pictura | Documentary | Jan. 1,'53 | 70m | Nov. 29 | 1622 | | | Very Good |
| Leopard Man, The (270) RKO | Dennis O'Keefe-Margo (reissue) | May,'52 | 66m | | | | | |
| Les Miserables (225) 20th-Fox | Michael Rennie-Debra Paget | Aug.,'52 | 104m | July 26 | 1462 | AY | A-2 | Good |
| Lili (color) MGM | Leslie Caron-Mel Ferrer | Spec. | | Nov. 22 | (S)1615 | | | |
| Limelight UA | Charles Chaplin-Claire Bloom | Oct. 23,'52 | 143m | Oct. 11 | 1557 | AY | B | Excellent |
| Lion and the Horse, The (119) (C) WB | Steve Cochran-Black Knight | Apr. 19,'52 | 83m | Mar. 22 | 1290 | AYC | B | Good |
| Loan Shark (5111) Lippert | George Raft-Dorothy Hart | May 23,'52 | 79m | May 3 | 1350 | | B | Average |
| Look Who's Laughing (381) RKO | Lucille Ball-Edgar Bergen (reissue) | Aug.,'52 | 79m | | | | | |
| Lost in Alaska (229) Univ. | Abbott & Costello-Mitzi Green | Aug.,'52 | 76m | July 26 | 1462 | AY | A-2 | Good |
| Lovely to Look At (color) (237)* MGM | Kathryn Grayson-Howard Keel | July,'52 | 102m | May 31 | 1381 | AY | A-2 | Excellent |
| Lure of the Wilderness (227) (C) 20th-Fox | Jean Peters-Jeffrey Hunter | Sept.,'52 | 92m | July 26 | 1461 | AY | A-1 | Very Good |
| Lusty Men, The (304) RKO | Susan Hayward-Robert Mitchum | Oct.,'52 | 113m | Sept. 27 | 1542 | | A-2 | Good |
| Lydia Bailey (color) (219) 20th-Fox | Anne Francis-Dale Robertson | June,'52 | 89m | May 31 | 1381 | AY | A-2 | Very Good |
| MA AND PA Kettle at the Fair (216) Univ. | Marjorie Main-Percy Kilbride | Apr.,'52 | 87m | Mar. 22 | 1290 | AYC | A-1 | Very Good |
| Macao (224)* RKO | Robert Mitchum-Jane Russell | Apr.,'52 | 80m | Mar. 29 | 1297 | A | B | Good |
| Magic Box, The (Brit.) (C) Mayer-Kingsley | Robert Donat | Sept. 24,'52 | 93m | Sept. 20 | 1534 | | A-1 | Good |
| Man in the White Suit (282) (Brit.) Univ. | Alec Guinness-Joan Greenwood | Apr.,'52 | 85m | Apr. 5 | 1306 | AY | A-1 | Very Good |
| Mara Maru (120) WB | Errol Flynn-Ruth Roman | May 3,'52 | 98m | Apr. 5 | 1305 | AY | A-2 | Very Good |
| Marrying Kind, The (425)* Col. | Judy Holliday-Aldo Ray | Apr.,'52 | 93m | Mar. 15 | 1281 | AY | A-2 | Excellent |
| Maytime in Mayfair (Brit.) (C) Realart | Anna Neagle-Michael Wilding | Apr.,'52 | 94m | Apr. 26 | 1329 | | A-2 | Fair |
| Meet Me at the Fair (C) (307) Univ. | Dan Dailey-Diana Lynn | Jan.,'53 | | Oct. 25 | (S)1582 | | | |
| Merry Widow, The (color)* (301) MGM | Lana Turner-Fernando Lamas | Sept.,'52 | 103m | July 12 | 1441 | AYC | A-2 | Excellent |
| Merry Wives of Windsor (Ger.) Central | Sonja Ziemann-Paul Esser | Sept. 20,'52 | 93m | Sept. 27 | 1542 | | | Good |
| Million Dollar Mermaid (C) (312) MGM | Esther Williams-Victor Mature | Dec.,'52 | 115m | Nov. 8 | 1597 | | A-2 | Good |
| Miracle of Fatima (color) (203)* WB | Gilbert Roland-Angela Clark | Oct. 11,'52 | 102m | Aug. 23 | 1501 | AY | A-1 | Superior |
| Mississippi Gambler (color) Univ. | Tyrone Power-Piper Laurie | Feb.,'53 | | | | | | |
| Mr. Walkie Talkie (5203) Lippert | Joe Sawyer-William Tracy | Nov. 28,'52 | | | | | | |
| Monkey Business (230) 20th-Fox | Cary Grant-Marilyn Monroe | Sept.,'52 | 97m | Sept. 6 | 1517 | AY | B | Excellent |
| Monsoon (color) UA | Ursula Thiess-Diana Douglas | Dec. 14,'52 | 98m | Nov. 22 | (S)1615 | | | |
| Montana Belle (color) RKO | Jane Russell-George Brent | Nov.,'52 | 81m | Nov. 1 | 1589 | | B | Good |
| Montana Incident (5253) Mono. | Whip Wilson | Aug. 10,'52 | 54m | Aug. 30 | 1510 | | A-1 | Fair |
| Montana Territory (color) (438) Col. | Lon McCallister-Wanda Hendrix | June,'52 | 64m | June 7 | 1389 | AY | A-1 | Good |
| My Cousin Rachel 20th-Fox | Olivia de Havilland-Richard Burton | Jan.,'53 | | | | | | |
| My Man and I (303) MGM | Shelley Winters-Wendell Corey | Sept.,'52 | 99m | Aug. 23 | 1502 | AY | A-2 | Very Good |
| My Pal Gus (form. Top Man) 20th-Fox | Richard Widmark-Joanne Dru | Dec.,'52 | 83m | Nov. 15 | 1606 | | B | Very Good |
| My Son, John (5116) Para. | Helen Hayes-Van Heflin | Apr.,'52 | 122m | Mar. 22 | 1289 | AY | A-1 | Excellent |
| My Wife's Best Friend (231) 20th-Fox | Anne Baxter-Macdonald Carey | Oct.'52 | 87m | Oct. 11 | 1558 | | B | Good |
| NAKED Spur, The (color) MGM | James Stewart-Janet Leigh | Feb.,'53 | | | | | | |
| Narrow Margin (226) RKO | Charles McGraw-Marie Windsor | May,'52 | 70m | Apr. 12 | 1314 | AY | A-2 | Good |
| Navajo Lippert | Navajo Indian Cast (spec.) | Mar.,'52 | 70m | Feb. 9 | 1230 | AY | A-1 | Very Good |
| Never Take No for an Answer (Brit.) Souvaine | Denis O'Dea-Vittorio Manunta | Apr. 9,'52 | 82m | Mar. 15 | 1282 | | A-1 | Good |
| Never Wave at a Wac RKO | Rosalind Russell-Paul Douglas | Jan. 16,'53 | | Nov. 29 | (S)1623 | | | |
| Niagara (color) 20th-Fox | Marilyn Monroe-Joseph Cotten | Feb.,'53 | | | | | | |
| Night Without Sleep (235) 20th-Fox | Gary Merrill-Linda Darnell | Nov.,'52 | 77m | Oct. 4 | 1550 | | B | Average |
| No Holds Barred (5214) Mono. | Leo Gorcey | Nov. 23,'52 | 65m | Sept. 20 | (S)1534 | | | |
| No Resting Place (Irish) Classic | Michael Gough-Eithne Dunne | Not Set | 80m | Apr. 26 | 1329 | | | Good |

| TITLE—Production Number—Company | Stars | Release Date | Running Time | REVIEWED (S)=synopsis Issue | Page | RATINGS Nat'l Groups | L. of D. | Herald Review |
|---|---|---|---|---|---|---|---|---|
| No Room for the Groom (220) Univ. | Tony Curtis-Piper Laurie | May,'52 | 82m | May 10 | 1357 | A | B | Good |
| No Time for Flowers RKO | Viveca Lindfors-Paul Christian | Oct.,'52 | | | | | | |
| O. HENRY's Full House (228) 20th-Fox | All Star Cast | Sept.,'52 | 91m | Aug. 23 | 1501 | AY | A-2 | Excellent |
| Okinawa (432) Col. | Pat O'Brien-Richard Denning | Mar.,'52 | 67m | Mar. 1 | 1254 | AY | A-1 | Fair |
| Old Oklahoma Plains (5144) Rep. | Rex Allen | July 25,'52 | 60m | Aug. 23 | 1503 | AYC | A-1 | Good |
| One Minute to Zero (301) RKO | Robert Mitchum-Ann Blyth | Aug.,'52 | 105m | July 19 | 1454 | AY | A-1 | Good |
| Operation Secret (205) WB | Cornel Wilde-Phyllis Thaxter | Nov. 8,'52 | 108m | Oct. 11 | 1558 | | B | Very Good |
| Outcast of the Islands (Brit.) UA | Trevor Howard-Ralph Richardson | July 11,'52 | 93m | May 17 | 1366 | A | B | Good |
| Outcasts of Poker Flat (216) 20th-Fox | Dale Robertson-Anne Baxter | May,'52 | 81m | May 10 | 1357 | A | A-2 | Very Good |
| Outlaw Women (color) (5105) Lippert | Marie Windsor-Richard Rober | June,'52 | 75m | Apr. 19 | 1321 | | B | Average |
| Outpost in Malaya UA | Claudette Colbert-Jack Hawkins | Nov. 21,'52 | 88m | Nov. 15 | 1606 | | | Good |
| PARK Row UA | Gene Evans-Mary Welch | Aug. 12,'52 | 83m | Aug. 9 | 1477 | AY | A-2 | Good |
| Pat and Mike* (235) MGM | Spencer Tracy-Katharine Hepburn | June,'52 | 95m | May 17 | 1365 | AY | A-2 | Excellent |
| Paula (436) Col. | Loretta Young-Kent Smith | June,'52 | 80m | May 17 | 1366 | AY | A-2 | Good |
| Perfectionist, The (French) Discina | Pierre Fresnay | May 1,'52 | 92m | May 3 | 1350 | | | Good |
| Pirate Submarine (5110) Lippert | Special Cast | July 18,'52 | 69m | Aug. 9 | (S)1479 | | A-1 | |
| Pleasure Island (5215) (color) Para. | Don Taylor-Leo Genn | Mar.,'53 | | Nov. 15 | (S)1607 | | | |
| Plymouth Adventure (color) (310) MGM | Spencer Tracy-Gene Tierney | Nov.,'52 | 104m | Oct. 25 | 1581 | | A-2 | Excellent |
| Pony Soldier (C) (237) 20th-Fox | Tyrone Power-Cameron Mitchell | Nov.,'52 | 82m | Nov. 8 | 1597 | | A-1 | Excellent |
| Pride of St. Louis (211) 20th-Fox | Dan Dailey-Joanne Dru | Apr.,'52 | 93m | Mar. 1 | 1253 | AYC | A-1 | Very Good |
| Prisoner of Zenda (color) (308) MGM | Stewart Granger-Deborah Kerr | Nov.,'52 | 101m | Oct. 18 | 1565 | | A-1 | Very Good |
| Promoter, The (Brit.) Univ. | Alec Guinness-Valerie Hobson | Oct. 28,'52 | 88m | Oct. 25 | 1581 | AY | A-1 | Excellent |
| QUIET Man, The (color)* Rep. | John Wayne-Maureen O'Hara | Not Set | 129m | May 17 | 1365 | AY | A-2 | Superior |
| Quo Vadis (color)* (218) MGM | Robert Taylor-Deborah Kerr | Spec. | 168m | Nov. 24 | 1118 | AY | A-1 | Superior |
| RAIDERS, The (C) (301) Univ. | Richard Conte-Viveca Lindfors | Nov.,'52 | 80m | Oct. 11 | 1558 | AY | A-2 | Very Good |
| Rainbow Round My Shoulder (C) (503) Col. | Frankie Laine-Billy Daniels | Sept.,'52 | 78m | Aug. 9 | 1477 | AY | A-1 | Good |
| Rains Came, The (256) 20th-Fox | Myrna Loy-Tyrone Power (reissue) | June,'52 | 95m | Sept. 8,'39 | | | | |
| Rashomon (Japanese) (268) RKO | Toshiro Mifune-Machiko Kyo | Mar.,'52 | 86m | Jan. 12 | 1185 | A | B | Excellent |
| Red Ball Express (218) Univ. | Jeff Chandler-Alex Nicol | May,'52 | 83m | May 3 | 1349 | AY | A-1 | Very Good |
| Red Mountain (color) (5113)* Para. | Alan Ladd-Lizabeth Scott | May,'52 | 84m | Nov. 17 | 1109 | A | A-2 | Good |
| Red Planet Mars UA | Peter Groves-Andrea King | May 15,'52 | 87m | May 17 | 1367 | AY | A-2 | Fair |
| Red River UA | John Wayne-M. Clift (reissue) | June 6,'52 | 125m | July 17,'48 | | | | Excellent |
| Red Shoes, The (color) (Brit.) UA | Moira Shearer-Anton Walbrook | June 13,'52 | 133m | Oct. 23,'48 | 4357 | AY | B | Excellent |
| Red Snow (439) Col. | Guy Madison-Ray Mala | July,'52 | 75m | June 21 | 1418 | AY | | Good |
| Redhead from Wyoming (color) Univ. | Maureen O'Hara-Alex Nicol | Jan.,'53 | | | | | | |
| Return of the Texan (209) 20th-Fox | Dale Robertson-Joanne Dru | Mar.,'52 | 88m | Feb. 16 | 1237 | AY | A-1 | Fair |
| Ride the Man Down (color) Rep. | Brian Donlevy-Forrest Tucker | Nov.,'52 | 90m | Nov. 1 | 1590 | | A-1 | Good |
| Ring, The UA | Gerard Mohr-Rita Moreno | Sept. 26,'52 | 79m | Aug. 30 | 1510 | AY | A-2 | Good |
| Road to Bali (color) (5209) Para. | Bing Crosby-Bob Hope | Jan.,'53 | 90m | Nov. 22 | 1613 | | | Excellent |
| Robin Hood (see Story of Robin Hood) | | | | | | | | |
| Rodeo (color) (5104) Mono. | Jane Nigh-John Archer | Mar. 9,'52 | 71m | Mar. 8 | 1262 | | A-1 | Good |
| Rogue's March MGM | Peter Lawford-Janice Rule | Mar.,'53 | | | | | | |
| Rose Bowl Story, The (C) (5204) Mono. | Marshall Thompson-Vera Miles | Aug. 24,'52 | 73m | Aug. 30 | 1509 | | A-1 | Excellent |
| Rose of Cimarron (color) (212) 20th-Fox | Jack Buetel-Mala Powers | Apr.,'52 | 72m | Mar. 8 | 1262 | AY | A-2 | Good |
| Rough, Tough West (487) Col. | Charles Starrett-Smiley Burnette | June,'52 | 54m | June 28 | 1427 | AYC | A-1 | Good |
| Ruby Gentry 20th-Fox | Jennifer Jones | Jan.,'53 | | | | | | |
| SALLY and Saint Anne (225) Univ. | Ann Blyth-Edmund Gwenn | July,'52 | 90m | June 28 | 1426 | AYC | A-1 | Very Good |
| San Francisco Story (121) WB | Yvonne De Carlo-Joel McCrea | May 17,'52 | 80m | Apr. 12 | 1314 | AY | B | Good |
| Savage, The (color) (5206) Para. | Charlton Heston-Susan Morrow | Nov.,'52 | 95m | Sept. 20 | 1534 | AYC | A-1 | Good |
| Scandal Sheet (415) Col. | Broderick Crawford-Donna Reed | Mar.,'52 | 82m | Jan. 12 | 1186 | AY | A-2 | Good |
| Scaramouche (C) (236)* MGM | Stewart Granger-Janet Leigh | June,'52 | 115m | May 17 | 1365 | AYC | A-2 | Excellent |
| Scarlet Angel (C) (222) Univ. | Yvonne De Carlo-Rock Hudson | June,'52 | 81m | May 31 | 1382 | A | B | Good |
| Scotland Yard Inspector (5202) Lippert | Cesar Romero-Lois Maxwell | Oct. 31,'52 | 73m | Nov. 29 | 1623 | | | Fair |
| Sea Tiger (5218) Mono. | John Archer-Marguerite Chapman | July 27,'52 | 71m | Aug. 30 | 1510 | | A-2 | Good |
| Secret Flight (Brit.) Unity | Ralph Richardson-Raymond Huntley | Aug.,'52 | 74m | July 12 | 1442 | | | Good |
| Secret People (Brit.) (5116) Lippert | Valentina Cortese-Audrey Hepburn | Aug. 29,'52 | 87m | Aug. 30 | 1510 | | A-2 | Fair |
| Seminole (color) Univ. | Rock Hudson-Barbara Hale | Mar.,'53 | | | | | | |
| Shane (color) Para. | Alan Ladd-Jean Arthur | Not Set | | Apr. 19 | (S)1323 | | | |
| She's Working Her Way Through College (C) (128)* WB | Virginia Mayo-Ronald Reagan | July 12,'52 | 101m | June 7 | 1389 | AY | B | Very Good |
| Silver Whip 20th-Fox | Rory Calhoun-Dale Robertson | Mar.,'53 | | | | | | |
| Singing' in the Rain (color) (227)* MGM | Gene Kelly-Debbie Reynolds | Apr.,'52 | 103m | Mar. 15 | 1281 | AYC | B | Excellent |
| Skirts Ahoy! (C) (233)* MGM | Esther Williams-Barry Sullivan | May,'52 | 109m | Apr. 12 | 1313 | AYC | A-1 | Excellent |
| Sky Full of Moon (311) MGM | Carleton Carpenter-Jan Sterling | Dec.,'52 | 73m | Nov. 8 | 1597 | | A-2 | Fair |
| Small Town Girl (color) MGM | Jane Powell-Farley Granger | Apr.,'53 | | Nov. 29 | (S)1623 | | | |
| Sniper, The (434) Col. | Adolphe Menjou-Arthur Franz | May,'52 | 87m | Mar. 22 | 1290 | A | A-2 | Good |
| Snows of Kilimanjaro (color) 20th-Fox | Gregory Peck-Susan Hayward | (Spec.) | 114m | Sept. 20 | 1533 | AY | B | Excellent |
| Sombrero (color) MGM | Ricardo Montalban-Cyd Charisse | Mar.,'53 | | Nov. 29 | (S)1623 | | | |
| Somebody Loves Me (color) (5203) Para. | Betty Hutton-Ralph Meeker | Oct.,'52 | 97m | Aug. 23 | 1501 | AY | A-2 | Very Good |
| Something for the Birds (238) 20th-Fox | Victor Mature-Patricia Neal | Oct.,'52 | 81m | Oct. 11 | 1558 | | A-1 | Good |
| Something to Live For (5105) Para. | Joan Fontaine-Ray Milland | Mar.,'52 | 89m | Feb. 2 | 1221 | A | A-2 | Good |
| Son of Ali Baba (color) (231) Univ. | Tony Curtis-Piper Laurie | Sept.,'52 | 75m | Aug. 23 | 1502 | | A-2 | Good |
| Son of Paleface (color) (5124)* Para. | Bob Hope-Jane Russell | Aug.,'52 | 95m | July 19 | 1453 | AY | B | Excellent |
| Sound Off (color) (428) Col. | Mickey Rooney-Ann James | May,'52 | 83m | Apr. 12 | 1313 | AYC | A-1 | Good |
| South Pacific Trail Rep. | Rex Allen | Oct. 20,'52 | 60m | Nov. 15 | 1606 | | | Fair |
| Spider and the Fly, The (Brit.) Bell | Eric Portman-Nadia Gray | May 1,'52 | 73m | Mar. 29 | 1298 | | A-2 | Fair |
| Springfield Rifle (C) (204) WB | Gary Cooper-Phyllis Thaxter | Oct. 25,'52 | 93m | Oct. 4 | 1555 | AY | A-1 | Good |
| Stars and Stripes Forever (color) 20th-Fox | Clifton Webb-Ruth Hussey | Dec.,'52 | 89m | Nov. 22 | 1613 | | A-1 | Very Good |
| Stars Are Singing, The (color) (5214) Para. | Rosemary Clooney-Lauritz Melchior | Mar.,'53 | | Oct. 4 | (S)1551 | | | |
| Steel Town (color) (215) Univ. | Ann-Sheridan-John Lund | Mar.,'52 | 85m | Mar. 8 | 1261 | AY | A-2 | Good |
| Steel Trap (232) 20th-Fox | Joseph Cotten-Teresa Wright | Nov.,'52 | 85m | Oct. 25 | 1582 | | A-2 | Fair |
| Stolen Face (5109) Lippert | Paul Henreid-Lizabeth Scott | June 16,'52 | 71m | June 7 | 1389 | | B | Good |
| Stooge, The (5212) Para. | Dean Martin-Jerry Lewis | Feb.,'53 | 100m | Oct. 11 | 1557 | | | Excellent |
| Storm Over Tibet (416) Col. | Diana Douglas-Rex Reason | July,'52 | 87m | Dec. 29 | 1169 | AY | B | Good |

| TITLE—Production Number—Company | Stars | Release Date | Running Time | REVIEWED (S)=synopsis Issue | Page | RATINGS Nat'l Groups | L. of D. | Herald Review |
|---|---|---|---|---|---|---|---|---|
| Story of Robin Hood (C) (391)* Disney-RKO | Richard Todd-Joan Rice | July,'52 | 84m | Dec. 22 | 1289 | AYC | A-1 | Very Good |
| Story of Three Loves, The (color) MGM | Leslie Caron-Pier Angeli | Spec. | | | | | | |
| Story of Will Rogers (color) (129)* WB | Jane Wyman-Will Rogers, Jr | July 26,'52 | 109m | July 19 | 1453 | AYC | A-1 | Excellent |
| Strange Fascination (505) Col. | Hugo Haas-Cleo Moore | Dec.,'52 | 80m | Oct. 4 | 1550 | A | B | Fair |
| Strange Ones, The (Fr.) Mayer-Kingsley | Nicole Stephane-Edouard Dermithe | July,'52 | 95m | Aug. 9 | 1477 | | | Good |
| Strange World UA | Angelica Hauff-Alexander Carlos | Mar. 28,'52 | 85m | Apr. 12 | 1315 | | B | Average |
| Stranger in Between, The (Brit.) (284) Univ. | Dirk Bogarde-Elizabeth Sellars | Aug.,'52 | 84m | Aug. 23 | 1502 | AY | A-2 | Very Good |
| Sudden Fear (362)* RKO | Joan Crawford-Jack Palance | Aug.,'52 | 110m | July 26 | 1461 | A | A-2 | Very Good |
| TALL Texan, The (5207) Lippert | Lloyd Bridges-Marie Windsor | Jan. 16,'53 | | | | | | |
| Tales of Hoffmann (color) (Brit.) UA | Moira Shearer-Robert Helpmann | June 13,'52 | 138m | Apr. 7,'51 | 793 | AY | A-2 | Excellent |
| Talk About a Stranger (228) MGM | George Murphy-Nancy Davis | Apr.,'52 | 65m | Mar. 1 | 1254 | AY | A-2 | Good |
| Target (227) RKO | Tim Holt-Linda Douglas | Apr.,'52 | 60m | Apr. 5 | 1306 | AYC | A-1 | Good |
| Tarzan's Savage Fury (225) RKO | Lex Barker-Dorothy Hart | Apr.,'52 | 80m | Mar. 22 | 1290 | AYC | A-1 | Good |
| Taxi 20th-Fox | Dan Dailey-Constance Smith | Feb.,'53 | | Nov. 29 | (S)1623 | | | |
| Tell It to the Marines (5212) Mono. | Leo Gorcey-Huntz Hall | June 15,'52 | | | | | | |
| Thief, The UA | Ray Milland-Rita Gam | Oct. 10,'52 | 85m | Sept. 27 | 1541 | AY | A-2 | Excellent |
| Thief of Damascus (color) (427) Col. | Paul Henreid-Jeff Donnell | Apr.,'52 | 78m | Mar. 29 | 1297 | AYC | B | Good |
| Thief of Venice 20th-Fox | Maria Montez-Paul Christian | Dec.,'52 | 91m | Nov. 15 | 1605 | | A-2 | Very Good |
| This Above All (253) 20th-Fox | Tyrone Power-Joan Fontaine (reissue) | May,'52 | 110m | May 16,'52 | | | | |
| Three for Bedroom C (color) (124) WB | Gloria Swanson-James Warren | June 21,'52 | 74m | May 31 | 1383 | AYC | A-2 | Fair |
| Three Sinners (French) Sachson | Fernandel-Line Noro | July,'52 | 84m | Aug. 2 | 1471 | | | Average |
| Thunder in the East (5210) Para. | Alan Ladd-Deborah Kerr | Jan.,'53 | 98m | Nov. 1 | 1590 | | | Fair |
| Thunderbirds Rep. | John Derek-Mona Freeman | Nov. 27,'52 | 98m | Nov. 29 | 1622 | | | Very Good |
| Thundering Caravans (5173) Rep. | Allan Rocky Lane | July 20,'52 | 54m | Aug. 2 | 1471 | | A-1 | Good |
| Timber Wolf (5222) Mono. | Kirby Grant | Dec. 28,'52 | 63m | | | | | |
| To the Shores of Tripoli (color) (257) 20th-Fox | John Payne-Maureen O'Hara (reissue) | July,'52 | 86m | Mar. 14,'42 | | AY | A-2 | Excellent |
| Tomorrow Is Too Late (Ital.) Burstyn | Pier Angeli-Vittorio De Sica | Apr. 12,'52 | 103m | Apr. 19 | 1322 | | | |
| Tonight We Sing (color) 20th-Fox | David Wayne-Ezio Pinza | Apr.,'53 | | Nov. 29 | (S)1623 | | | |
| Too Many Girls (382) RKO | Lucille Ball-Desi Arnaz (reissue) | Aug.,'52 | 85m | | | | | |
| Torpedo Alley (AA-23) AA | Mark Stevens-Dorothy Malone | Nov. 30,'52 | | Sept. 20 | (S)1535 | | | |
| Toughest Man in Arizona (C) (5109) Rep. | Vaughn Monroe-Joan Leslie | Oct. 10,'52 | 90m | Oct. 25 | 1582 | AY | | Good |
| Treasure of Golden Condor (color) 20th-Fox | Cornel Wilde-Constance Smith | Mar.,'53 | | Nov. 22 | (S)1615 | | | |
| Tromba, the Tiger Man (5201) (Ger.) Lippert | Special Cast | Nov. 14,'52 | 63m | Nov. 22 | 1614 | | | Fair |
| Tropic Zone (color) (5211) Para. | Ronald Reagan-Rhonda Fleming | Jan.,'53 | 94m | Nov. 1 | (S)1591 | | A-2 | |
| Tropical Heat Wave (5126) Rep. | Estelita-Robert Hutton | Oct. 1,'52 | 74m | Oct. 11 | 1559 | AY | A-1 | Good |
| Tulsa (color) UA | Susan Hayward-R. Preston (reissue) | June 6,'52 | 90m | Mar. 19,'49 | | | | Excellent |
| Turning Point, The (5205) Para. | William Holden-Alexis Smith | Nov.,'52 | 85m | Sept. 20 | 1533 | AY | A-2 | Good |
| UNDER the Red Sea (305) RKO | Documentary | Oct.,'52 | 67m | Oct. 4 | 1549 | AYC | A-1 | Very Good |
| Untamed Frontier (color) (230) Univ. | Joseph Cotten-Shelley Winters | Sept.,'52 | 75m | July 19 | 1454 | AY | A-2 | Good |
| Untamed Women UA | Lyle Talbot-Doris Herrick | Sept. 12,'52 | 70m | Aug. 23 | 1503 | | A-2 | Fair |
| VALLEY of Eagles (5114) Lippert | Jack Warner-Nadia Gray | Apr. 25,'52 | 83m | Mar. 22 | 1290 | AYC | A-2 | Excellent |
| Voodoo-Tiger Col. | Johnny Weissmuller-Jean Byron | Nov.,'52 | 67m | Nov. 1 | 1590 | | B | Fair |
| WAC from Walla Walla (5123) Rep. | Judy Canova-Stephen Dunne | Oct. 10,'52 | 83m | Oct. 25 | 1582 | AYC | A-1 | Good |
| Wagon Team (476) Col. | Gene Autry | Sept.,'52 | 61m | Sept. 13 | 1526 | AY | A-1 | Good |
| Wagons West (color) (5203) Mono. | Peggie Castle-Rod Cameron | July 6,'52 | 70m | June 21 | 1418 | | A-1 | Good |
| Wait 'Till the Sun Shines, Nellie (color) (220) 20th-Fox | Jean Peters-Hugh Marlowe | July,'52 | 108m | May 31 | 1381 | AY | A-2 | Excellent |
| Walk East on Beacon (426)* Col. | George Murphy-Virginia Gilmore | July,'52 | 98m | Apr. 26 | 1329 | AY | A-1 | Very Good |
| Wall of Death (Brit.) Realart | Susan Shaw-Maxwell Reed | Apr.,'52 | 80m | Apr. 19 | 1321 | | A-2 | Fair |
| Washington Story (238) MGM | Van Johnson-Patricia Neal | July,'52 | 82m | June 28 | 1425 | AY | A-1 | Excellent |
| Way of a Gaucho (color) (229) 20th-Fox | Gene Tierney-Rory Calhoun | Oct.,'52 | 91m | Oct. 4 | 1549 | AY | A-2 | Good |
| We're Not Married (221) 20th-Fox | Ginger Rogers-David Wayne | July,'52 | 85m | June 28 | 1425 | AY | B | Excellent |
| What Price Glory (color) (226) 20th-Fox | James Cagney-Dan Dailey | Aug.,'52 | 111m | Aug. 2 | 1469 | | A-2 | Excellent |
| When in Rome (229) MGM | Van Johnson-Paul Douglas | Apr.,'52 | 78m | Mar. 1 | 1253 | AY | A-1 | Very Good |
| Where's Charley? (color) (130) WB | Ray Bolger-Allyn McLerie | Aug. 30,'52 | 97m | June 28 | 1425 | AYC | A-1 | Very Good |
| White Corridors (Brit.) Rank | Googie Withers-Godfrey Tearle | June 21,'52 | 102m | June 21 | 1418 | | | Good |
| Wild Heart, The (274) (color) RKO | Jennifer Jones-David Farrar | July,'52 | 82m | May 31 | 1382 | A | B | Good |
| Wild Horse Ambush (5069) Rep. | Michael Chapin-Eilene Janssen | Apr. 15,'52 | 54m | May 10 | 1357 | AYC | A-1 | Good |
| Wild North, The (color) (226) MGM | Stewart Granger-Cyd Charisse | Mar.,'52 | 97m | Jan. 19 | 1193 | AYC | A-2 | Good |
| Wild Stallion, The (5205) Mono. | Ben Johnson-Edgar Buchanan | May 12,'52 | 70m | May 24 | 1374 | | A-1 | Good |
| Willie & Joe Back at the Front (233) Univ. | Tom Ewell-Harvey Lembeck | Oct.,'52 | 87m | Oct. 4 | 1550 | AYC | A-1 | Very Good |
| Wings of Danger (5106) Lippert | Zachary Scott-Robert Beatty | Apr. 11,'52 | 72m | Aug. 9 | (S)1478 | | A-2 | |
| Winning Team, The (125) WB | Doris Day-Ronald Reagan | June 28,'52 | 98m | May 24 | 1373 | AYC | A-1 | Excellent |
| With a Song in My Heart (C) (210)* 20th-Fox | Susan Hayward-David Wayne | Apr.,'52 | 117m | Feb. 23 | 1245 | AYC | B | Excellent |
| Woman of the North Country (5144) (formerly Minnesota) (color) Rep. | Rod Cameron-Ruth Hussey | Sept. 5,'52 | 90m | Aug. 2 | 1470 | AY | A-2 | Good |
| Woman's Angle, The (Brit.) Stratford | Edward Underdown-Kathy O'Donnell | Sept. 29,'52 | 90m | | | | | |
| World in His Arms, The (C) (227)* Univ. | Gregory Peck-Ann Blyth | Aug.,'52 | 104m | June 21 | 1417 | AY | A-1 | Excellent |
| Wyoming Roundup (5254) Mono. | Whip Wilson | Nov. 9,'52 | 69m | July 12 | (S)1443 | | | |
| YANK in Indo-China, A (435) Col. | John Archer-Jean Willes | May,'52 | 67m | Apr. 12 | 1315 | AY | A-1 | Average |
| Yankee Buccaneer (234) (color) Univ. | Jeff Chandler-Scott Brady | Oct.,'52 | 86m | Sept. 13 | 1525 | AY | A-1 | Very Good |
| You for Me (240) MGM | Peter Lawford-Jane Greer | Aug.,'52 | 71m | July 26 | 1462 | AY | B | Good |
| Young Man With Ideas (230) MGM | Glenn Ford-Ruth Roman | May,'52 | 84m | Mar. 1 | 1254 | AY | A-2 | Fair |
| Young Wives Tale (Brit.) Stratford | Audrey Hepburn-Nigel Patrick | June 9,'52 | 80m | Nov. 29 | 1623 | | | Good |
| Yukon Gold (5221) Mono. | Kirby Grant | Aug. 31,'52 | 62m | July 12 | (S)1442 | | | |

***FEATURES LISTED BY COMPANIES — — PAGE 1573, ISSUE OF OCTOBER 18, 1952***
***SHORT SUBJECTS CHART APPEARS ON PAGES 1598-1599, ISSUE OF NOVEMBER 8, 1952***

# *Such is FAME . . .*

THE NEW YORK TIMES, SUNDAY, NOVEMBER 16, 1952.

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